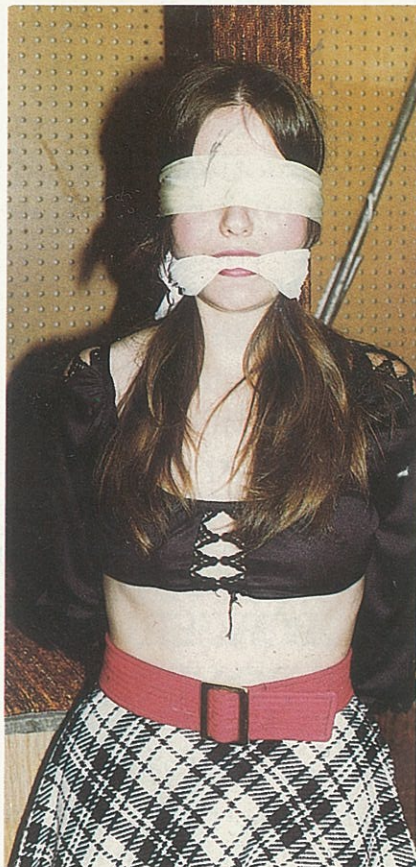


15 HOURS OF BONDAGE

NUMBER TWO
ADULTS ONLY
\$7.00



**BONDAGE VIDEOS!
STARRING
SALLY ROBERTS
WITH
SUSAN BLAIR
CODY NICHOLE
LIBBY CURTIS
TERI MARTINE
JUDITH WILSON
OTHERS**

**FULLY
ILLUSTRATED
COMPLETE
DESCRIPTIONS OF
THE SECOND 15
SALLY ROBERTS
& ARROW
BONDAGE VIDEO
PROGRAMS,
REVIEWED &
WRITTEN BY
"ATREUS"**

ALL MODELS ARE 18 YEARS OR OLDER.

15 HOURS OF BONDAGE

NUMBER TWO

HARMONY COMMUNICATIONS—CELEBRATING
THE PSYCHOLOGICAL POWER OF THE BOUND
BEAUTY WHOSE "LOVE BONDAGE" IS AS MUCH
FOR HER PLEASURE AS OURS

15 HOURS OF BONDAGE, NUMBER 2, MAY 1984
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such material. Any similarity between the fictional or semi-fictional persons or places portrayed in
this publication and real persons or places is strictly coincidental. All persons depicted in this
publication are professional models, at least 18 years of age, portraying fictional roles.

THE SALLY ROBERTS TAPES, REVIEWED & WRITTEN BY ATREUS

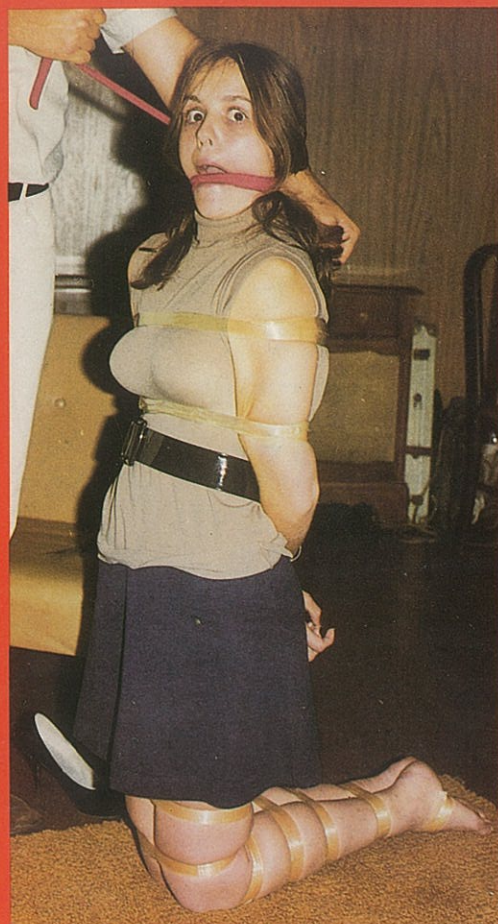
Each of the programs reviewed in this magazine is available in VHS or Beta format for \$125 postpaid from Harmony Communications. (They are *not* available from any other source.)

For complete reviews and illustrations of the earlier programs in this series, AH-1 thru AH-15, consult "15 Hours of Bondage," Number 1, released January 1984 and available from Harmony Communications for \$7 (add \$2 for postage & handling).

AH-1 and AH-2 are now available direct from Harmony Communications for \$75 each, postpaid. All other programs in the Arrow series remain priced at \$125, as indicated above.

Only AH-1 and AH-2 are presently available in the PAL and SECAM format for overseas use. Copies are \$125 postpaid. Future Harmony bulletins (sent monthly to Harmony mail-order customers) will contain information as to when other video programs have been converted to the overseas format.

When ordering these or other Harmony materials, please indicate in a signed statement that you are 21-years-old or older and aware that you are ordering sexually-oriented material. Please note if you wish to be placed on Harmony's mailing list to receive free monthly illustrated brochures containing new Harmony magazine and video releases. You will be kept on our list without obligation for 6 months. If you order at least 2 magazines during that period, you will automatically be renewed for another 6-month period.



SPECIAL NOTE: The Sally Roberts photos which appear on the front and back cover, centerspread pages and color pages 4 and 21 are **not** taken from any of the videocassette programs reviewed in this magazine or its predecessor, "15 Hours of Bondage," Number 1. They are simply used here to provide some color scenes for owners of this magazine. (We do not have color photographs of any of Sally's appearances in these video programs.) On the other hand, **all** color photos of Teri Martine, Kim Stratton and Tracy Templeton (front and back covers and pages 28 and 45) are stills of scenes from the AH-30 video program

AH-16 "Bondage Please"/"Pleasure Knots"

Bondage Please

The first item on this exciting double-bill has Sally Roberts turning up at the Arrow offices to see Jason Cord. Susan Blair tells her they have to wait for Judith Wilson and that they have to be bound when they go in. She then proceeds to tie Sally's wrists and arms behind her, hobble her and gag her with cloth after stuffing her mouth with packing.

When Judith arrives and learns the set-up, she says: "So rope and gag me!" as only Judith can. Susan trusses her up as she did Sally who stands there making gagged conversation throughout. The ever-friendly Judith encourages this as she's being tied. "Are you tied as tight as I am?" she asks, to which Sally can only mumble a reply.

When Judith is gagged with packing and cloth too, Susan puts collars on them both and leads them in on a chain. Then, before their boss's desk, Susan ties the girls' wrists together before leaving them there, looking wonderful in their dresses and high heels.

Jason Cord announces that they are both finalists in Arrows' write-in bondage fantasy contest, and says they will have 48 hours and \$1000 each to bring their written fantasies to life. The winner will be judged on how well she does this without breaking the law, and given a big money prize and a new magazine assignment.

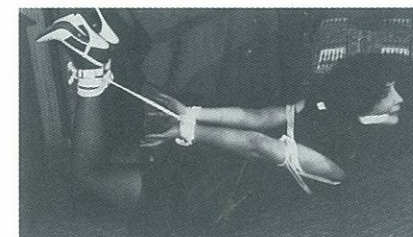
Both girls mean to win.

Judith's fantasy is to be kidnapped by a wealthy playboy who will fall in love with her, but before she can even begin to put her plan into action, this lovely lady - topless, wearing lingerie and heels - is chloroformed by Sally, who's wasting no time in putting her own fantasy - to be a powerful dominatrix with beautiful slaves - into effect. Using Judith!

We watch as Sally, masked and looking the part in blouse, hot pants, boots and long gloves, quickly ball-gags Judith and ties the groaning and moaning girl Gwen-style with her back to a post and her legs close in against her chest.

Sally is in fine form. When Susan arrives as the official adjudicator in the contest, Sally overpowers her as well and soon has her bound and ball-gagged alongside the indignant Judith.

For their transfer to a new venue, Sally arranges for her prisoners to be hatted and caped to hide their bondage. When



these trappings are removed, we see that the girls are now in tops, skirts and heels, with their arms bound high up behind their backs. "Let's see if we can make you uncomfortable!" says Mistress Sally, and forthwith the captives end up seated back to back, tied with their arms linked and their feet bound. Left alone, they struggle, manage to break a glass and free themselves, removing their ball-gags oh so slowly.

Naturally they plan revenge. They find Sally (now in a top and skirt), and overpower her, getting her cuffed and gagged while she squeals and fights. Soon she's fully bound, seated on the floor, crossed arms fixed to her knees and ankles. They add to her gag too, a pad placed over the

cloth gag she is already wearing, with a second cloth over that: the Brian Sands gag.

But surprise, surprise! While Judith is busily gagging her friend, Susan chloroforms her lightly and ties her exactly as Sally has been tied, arms crossed in front, and leaves them side by side with forty hours in which to get free and fulfill their fantasies.

So follows a long and exquisite untying scene, with much struggling and gag-talk, as Sally endeavors to free Judith's wrists. Unsuccessfully too, it appears. For the piece de resistance of this lovely program has Sally and Judith back in the office of Jason Cord, gagged, with their wrists cuffed behind them, being told that Susan is the winner of the contest. Her fantasy, it seems, was to capture her two competitors without either of them knowing she was a contestant.

Then, since they are such poor losers, Sally and Judith are left in a sensational closing bondage - tied standing face to face, Sally (in an orange twin-piece and white boots) tied to a pole with her arms behind it, Judith (in a pink twin-piece and black boots) up against her with her arms around her friend. They are wearing a marvelous double ball-gag, whimpering and pleading in this forced intimacy as Susan leaves them alone.

Pleasure Knots

There is the same indescribable bondage magic when the three girls get together again for the second half of the program.

Mavis Morgan (Susan Blair) has a thriving white slavery racket going. She lures single unattached girls to rent a garage apartment at her remote residence, then captures them and sells them as bondage slaves.

Our story opens with Mavis on the phone explaining to a client that she has one piece of merchandise ready to go. Kneeling bent over at her feet is a girl in white lingerie and boots, wearing a leather slave hood, her wrists bound to her knees and ankles.

Elsewhere, while this is happening, two long-time friends and roommates, Teri and Toni, are having bondage games of their own. Teri (Sally Roberts) is in very tight bondage at the hands of Toni (Judith Wilson). When her gag is removed, she complains about being tied up all the



AH-18 "Tender Tightness"

In this stirring adventure, Sally Roberts is Lana, a bookkeeper who has just helped her employer, Richmond Foster, embezzle a tidy sum in negotiable securities with her "creative bookkeeping," only to find herself fired when her boss has used her services.

In a plan to get even and steal back the securities, Lana kidnaps Foster's secretary, Joanne Wentworth (Susan Blair), planning to force her to help her in her task.

As the program opens, Lana pulls up in a van outside Joanne's home, opens the back and helps her bound and tape-gagged captive out and into the house. When Lana leaves her alone, Joanne struggles to the phone and tries to dial with her nose. Lana discovers her doing this and promptly puts her into a hogtie. She tells Joanne that she intends to get the securities from Foster's office that night and means to take Joanne with her to help her locate them. Lana leaves the girl hog-tied until then.

Finally departure time arrives. Joanne is untied at gunpoint and made to change. Then, with a cape draped over her bound wrists and arms, the collar up to conceal her cloth gag, and wearing a pair of blacked-out sunglasses, they leave for the office.

But Lana finds the premises have been remodeled and she can't locate the securities. Joanne doesn't intend to give in easily however. She is concerned for her own safety after Lana has what she wants, so when her gag is removed, she quickly makes a deal. Richmond Foster, it seems, is into bondage and has some gear at the office. In return for the securities, Joanne's idea is to remain handcuffed to Lana for a while, sending the key to Joanne's place to her sister so she can be freed later.

Lana agrees, replaces Joanne's blindfold and gag, and they leave, taking Foster's case of bondage goodies with them. Next we see them, they are at Joanne's counting bonds, still handcuffed together. When Lana asks how Joanne knew about Foster's interest in bondage, Joanne admits that she used to model for him. Lana is intrigued and wonders how she'd look in some of the costumes. Joanne encourages her to try.

What Lana has yet to discover is that the case of bondage gear belongs to Joanne, not her boss, and that she has had a spare key to the cuffs all along. Things



are not what they seem.

No sooner have they changed into new streetwear than Joanne turns the tables on Lana, cuffs her wrists, cloth-gags her, and proceeds to tie her slowly and thoroughly - elbows, wrists, ankles - then puts her into a Gwendoline double-up. Lana whimpers and moans beautifully throughout this treatment as each rope is tightened.

It is clear that Joanne really means to enjoy this weekend. Later, she gets Lana ready for bed, letting her put on a short dress and cuffing her before packing her mouth and cloth-gagging her and putting her in a basement cell for the night.

When she is released the next morning, Lana admits that she "sort of enjoyed it," which leads immediately to further bondage play. In an orange dress, long gloves and black boots, Lana is bound and ball-gagged; then, to test her endurance, is left with her wrists and elbows tied over her head.

The tie-ups continue. Next, Lana gets to wear a cheerleader outfit, and while she is being bound, Joanne explains how she intends to take some of the securities to help set up a night club on the west coast. She also needs a star attraction for the bondage show she's planning, and since Lana is such a "natural submissive," suggests they could become partners - if



Lana can prove herself. With that, Lana is hogtied and gagged and left alone to whimper and struggle and think over Joanne's offer.

Finally it is time for Joanne to go, and what a sensational parting bondage she has in store for Lana. Joanne's plan is to leave some of the securities and the address of where she'll be, with some handcuffs, a gag and a blindfold. If Lana decides to accept Joanne's terms, she'll go to the address, cuff, gag and blindfold herself and wait for her new mistress to come for her. But first, Lana is to be left



bound and gagged, with scissors handy so she can free herself. We watch as Joanne tapes up her captive - using lots of lovely tape. "Open wide, honey!" Joanne says. "I'm really going to stuff your mouth!" Joanne does just that, packing Lana's mouth full, then taping her lips in a truly great gagging sequence.

Lana is left alone then to wonder if she'll do it, go to the motel on the west coast, bind herself up and wait. In the closing scene, we see her struggling to reach the scissors. We just know what her decision will be.



AH-19

"A Loving Bind"

Calling this the most sensual, most erotic Love Bondage program ever made is an understatement. It's one adventure every bondage lover *must* have.

In the prologue, we see Sally Roberts on the phone, telling a friend that she is about to read a true-life account of two girls who really live bondage. It is the story of a professional bondage model and slave, Sheila Evans (Cody Nichole) and how she introduces her roommate, a computer programmer named Denise Jordan (Libby Curtis) to the world of Love Bondage.

Sheila (in black dress, lingerie and heels) is relaxing on the sofa after a particularly arduous week as a live-in slave for a doctor and his wife, when Denise (in blue night dress and heels) notices the ropemarks on her wrists and inquires about them. Sheila shows Denise her things - ropes, tape, ball-gag - and though exhausted, agrees to let Denise see how she looks when she's working. "She was so sincere," Sheila tells us, "I didn't have the heart to refuse."

Sheila strips down to suspender-belt, hose and heels, and lets Denise cuff her hands behind her back, then tie her ankles, all the time hoping that her friend won't go too far. Sheila knows she will only get aroused and won't want to stop.

But Denise is fascinated. She puts a leather blindfold on her helpless roommate, then asks her how it all began.

In a glorious flashback, we see how a year ago Sheila was sleeping soundly after a hard day as a cashier at a supermarket, wearing nightie and panties. A masked woman intruder enters (in jeans, top, gloves and ski mask) and lightly chloroforms her, then packs her mouth, ties a bandage around her lips, blindfolds her, then ties her wrists, arms and ankles before hogtying her. As Sheila interrupts her story to remark, "A woman can and will tie another woman much tighter than a man." We can certainly believe it.

Later, the woman ungags Sheila and starts quizzing her about her cashier operations at the supermarket, and when Sheila refuses to cooperate, she tries a new approach, playing with the helpless and struggling girl until Sheila climaxes and tells all.

The woman phones the information through to her confederates, and since they plan to hit the store on Sunday morning, says she'll keep Sheila a prisoner until then. Our lovely heroine is



bound to a chair with her long legs apart, blindfolded and cloth-gagged, then tormented once more as the intruder runs her hands over the girl's body.

Sheila is bound in many different ways over the next twenty-five hours, even fed in bondage. For the last position on Saturday night, she is tied against the head of the bed, her arms outstretched along the headboard, legs together and her mouth cloth-gagged. The woman sits by her, stroking her until the time comes to pull the job.

Afterwards, she returns to drug Sheila half-conscious, then gags, blindfolds and re-ties her captive with her wrists not-too-tightly in front so she can free herself in time. When Sheila is alone and fully awake, she gets her blindfold off and starts to nibble at her ropes around her gag, only to discover that she is becoming terribly aroused once again. She stops trying to get free and begins exploring her own body in a very beautiful self-love scene. Sheila has already had her first and best sexual climax while she was the woman's prisoner; now she deliberately remains bound and gagged until morning. "I was right," our lovely narrator tells us. "The helplessness was the key!"



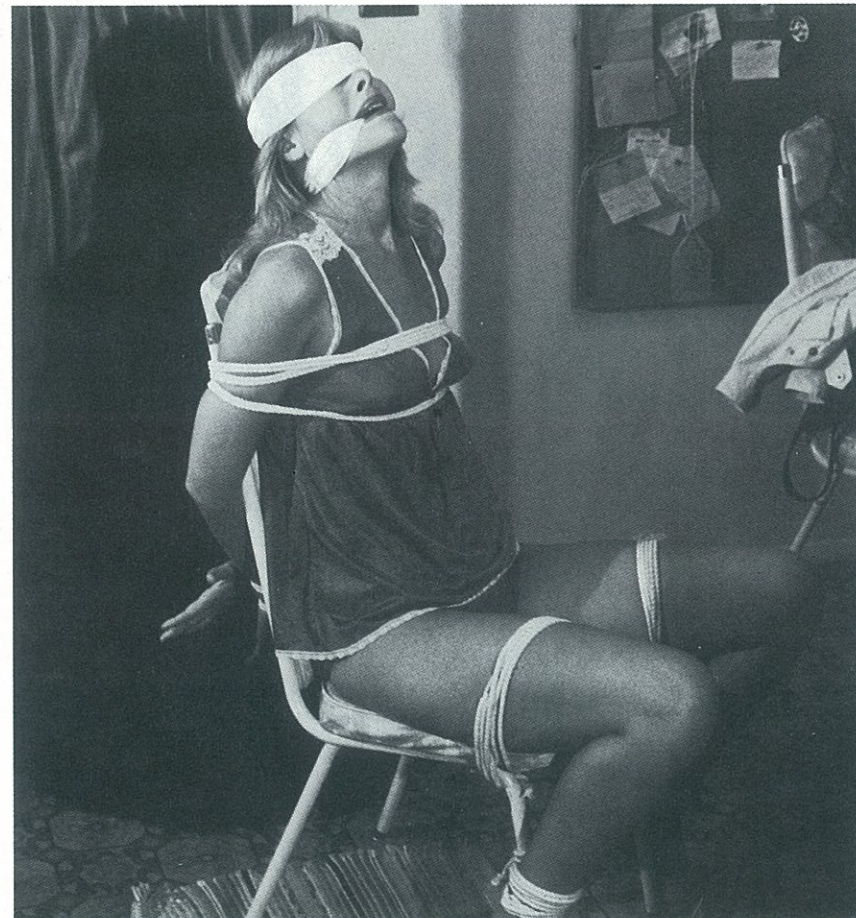
Yes, being bound and gagged has released inner feelings in Sheila, and during the next three weeks she arranges to put herself in bondage. After mailing the key to some cuffs off to a girlfriend who can slip it under the door the next morning, Sheila (in blue skirt, black top and heels) crosses and ties her ankles, packs and cloth-gags her own mouth, adds a blindfold, and finally cuffs her wrists behind her back. She spends the night this way, and we see her caressing her own body again - a slow and lovely act of bondage love that just has to be seen.

In the morning, the key is slipped under the door as arranged, and Sheila struggles to it - quite a job with a blindfold and her ankles crossed and tied. In time, however, she is able to free herself.

Weeks later, Sheila is in the bath, desperately wanting to be someone's captive again. Apparently her boyfriends won't take the hint, and she's left longing for the woman who bound her and made love to her before.

Surprise, surprise! Who should burst in on her with perfect timing but our masked lady friend. She promptly stuffs the washcloth in Sheila's mouth and makes her cuff her own wrists behind her

back before washing her tenderly. After the girl is helped from the tub and dried, she is made to squat nude and cross-legged on the bed, tapegagged and with her wrists cuffed in front, while the woman explains how she sensed Sheila's willingness to be a bondage slave. Sheila is shown bondage magazines and told about people who enjoy bondage as a lifestyle. The woman then invites Sheila to share such a lifestyle as her friend and partner in a bondage modeling company she is setting up with the loot from the robbery.



To show her good faith, the woman removes Sheila's cuffs and leaves the decision up to her. Sheila immediately cuffs her own wrists behind her again.

Back in the present, we see that Denise - fascinated by what her roommate is saying - has been unconsciously caressing Sheila as she tells her story. Sheila finishes her account by explaining how the woman went too far with her schemes and was finally caught by police. Now Sheila runs the business, renting herself out as a slave or a mistress, with a staff of twenty

working for her.

Denise is overwhelmed. She finds she wants to gag Sheila and so removes her panties and stuffs them in her friend's mouth, using a tight scarf to finish the job. Then she begins caressing her captive, while Sheila moves under her hands with delicious abandon. Later, Denise releases Sheila's ankles and takes her off to bed - in bondage!

When they awake the next morning, Denise removes Sheila's blindfold, gag and cuffs and admits to being a little carried away by it all. Still, she's quick to ask Sheila if she can tie her up again. Sheila suggests that Denise should try being a captive herself first. She has guessed that the key to Denise's fantasies is a desire to be overpowered and made a helpless captive herself.

Denise agrees to try it. She is pushed face-down on the bed, her arms and wrists are tied and she is deeply ball-gagged. Later in the day, we see her seated on the bed fully bound, being lovingly teased by Sheila.

After this amazing experience, Denise quits her job and goes to work for her roommate. We see a sequence of them together, both nude, entertaining an unseen male client. First, Denise is standing, her arms and breasts tied, her wrists bound behind her back, crotch-ropes cutting into her lovely body, while Sheila gags her with a knotted cloth, then caresses her. Then there are delicious close-ups of a nude and fully bound Sheila being gagged with black cloth, while Denise kneels bound and gagged at her feet.

This is followed by the first of several truly stunning bondage scenes. The girls are instructed to kneel facing one another, breasts and bellies touching, and lashed that way, so they are helpless. Then, while they kiss deeply and passionately, their heads are tied together with a black scarf. This one sequence of the girls kneeling nude and gag-kissing is worth the price of admission alone, though there is more to come.

In a superb finale to this bondage love story, the girls are on a sofa, fully nude again, hobbling themselves and gagging their own mouths with white cloths. Each cuffs her own hands behind her back, then sets about engaging in some more beautiful love-play, using cuffed hands to rub breasts, lowering gagged mouths to nuzzle and tongue nipples, and giving us the most gorgeous closing gag-kiss on record.

In a fitting epilogue to this very special story, we see Sally Roberts again, now gagged and having her wrists bound in front of her by her own Mistress.



AH-20 "Bonded Belles"

According to Mark Mar and James Latigo, this program is something of a re-enactment of how Kim Stratton actually met and shared an apartment with Teri Martine when Teri arrived from England several years back.

Our story opens with Kim helping a weight-conscious Teri to go on a diet by leaving her bound and gagged in a chair wearing a corset, hose and heels. Not exactly the usual method, we agree, but from two professional bondage models, what would you expect?

Later, when Teri is on the phone getting details for a job, Kim jumps her, clamps a hand over her mouth, and finishes taking the call herself so she can take Teri's place. But Teri is having none of this. Before Kim can use the information, Teri turns the tables on her wily lingerie-clad roommate, pushes her down on the bed and ties her wrists, arms and ankles with nylons, then ball-gags her and puts her in strict hogtie before leaving for work.

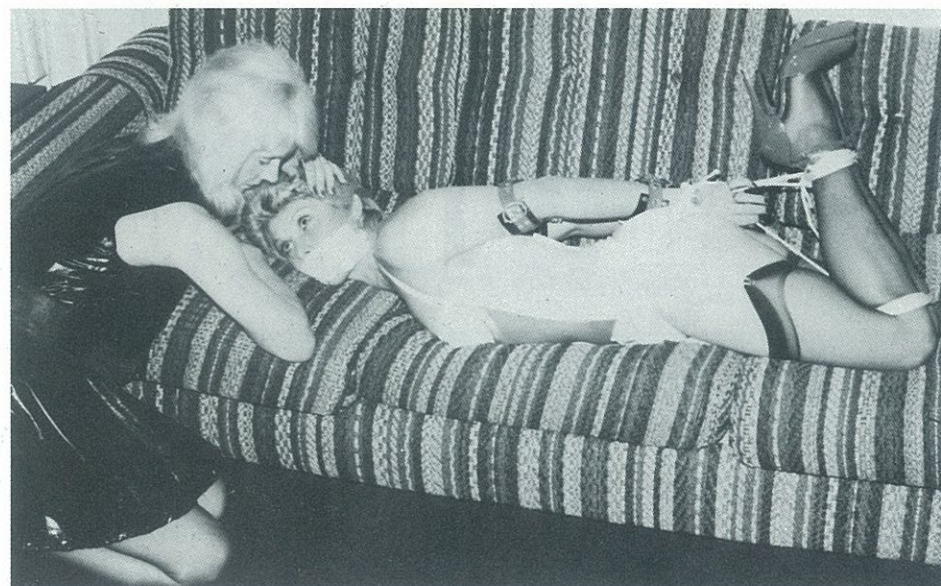
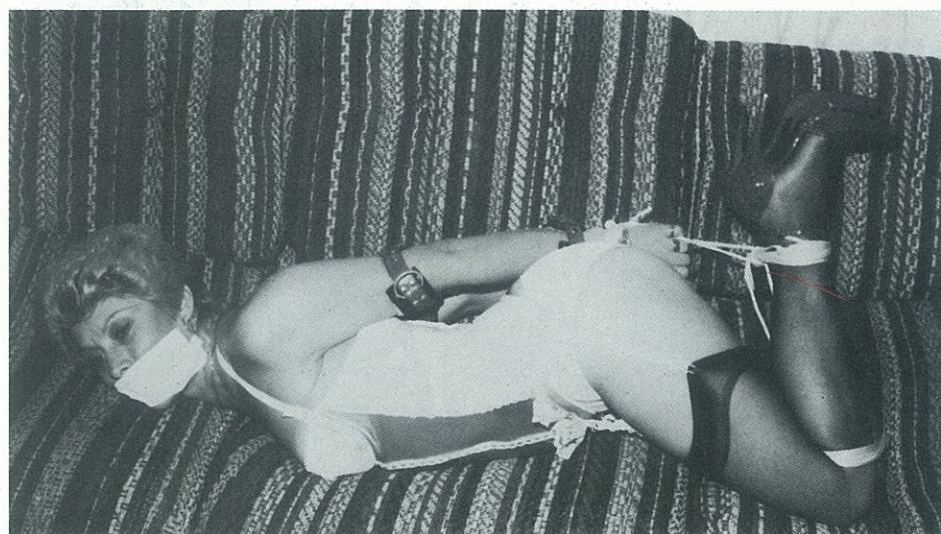
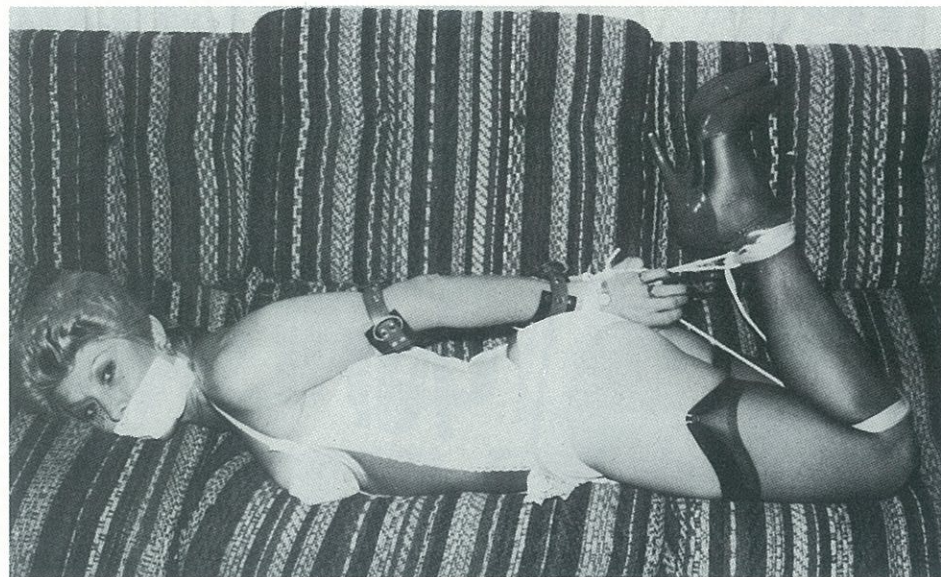
And there's more to come. When Teri returns later, she continues to pay her friend back. She cuffs Kim's ankles and wrists before cutting away the nylons, then announces that Kim is going to be a slave for the whole weekend. And that's just what happens.

When next we see Kim, she's in a maid's outfit, ball-gagged, knees and ankles hobbled, one arm tied behind her back. Teri is quite a task-mistress. When Kim spills the tea she is trying to serve, Teri spansks her, ties her other wrist behind her and leaves her to struggle on the floor.

The domination of Kim continues on Saturday with the poor girl kneeling topless in corset and heels at her Mistress's feet, her wrists and arms bound behind her, before being seated with her ankles tied to the chair-legs and having a harness ball-gag strapped on.

Teri gets careless and leaves Kim alone too long. She manages to get free and turn the tables on our lovely Fetish Queen. We see Teri in blouse, low-cut skirt and heels seated on the kitchen counter, being bound with wrists in front to her knees, arms and ankles tied, and harness ball-gagged. This is a very secure and beautifully drawn-out bondage, with Teri left doubled over and helpless while Kim goes off shopping.

Later, before Kim goes out on a date, she leaves Teri face-down on the sofa wearing leather arm and wrist cuffs,



having got her in a very strict hogtie, putting a very wide tape-gag over her nicely packed mouth. The evening, however, has a very unexpected ending. When Kim brings her date home, the girls stage an impromptu bondage show for him. Kim, wearing a patent maid's outfit and long gloves, is put in a slow standing bondage and stick ball-gagged by Teri, now wearing tennis gear: a white dress, long socks and tennis sneakers. Teri peels Kim's dress down and re-ties her with lots of cords across her pretty breasts.

Then it's Kim's turn. She binds our tennis-clad beauty on the coffee table, packs her mouth deeply and gags her with a scarf, then leaves her to kick and struggle for our viewing pleasure.

When Kim's date has gone, the girls indulge in some of Harmony's Love Bondage, with Kim in underwear, gloves and heels getting herself bound and ball-gagged on the bed by Teri, now in black top, plaid skirt and heels. For the finale, "...just so you don't get lonely," as Teri puts it, Kim's roommate gets onto the bed, cuffs her own ankles and puts a plug-gag on herself. Then, having cuffed her wrists in front of her, she rolls down next to Kim and starts to run her hands over her friend's breasts, a wonderful and fitting climax to this rather lovely bondage feature.

AH-20 ends with some stirring scenes from a true bondage classic, the very lovely, "Tie Her, Gag Her" (AH-22—). We see Cody Nichole gagging a bound Libby Curtis and caressing her passionately; then Cody nude (except for heels), cloth-gagged and bound to a chair with legs apart and crotch-ropes firmly in place; and finally Libby kneeling and caressing her lovely captive. This is a real winner!





AH-21 "Begging For Bondage"

"Neither of these girls has ever heard of bondage," our storyteller informs us in the introduction of this tongue-in-cheek bondage romp. "But something is going to happen this evening that will eventually change that and their lives."

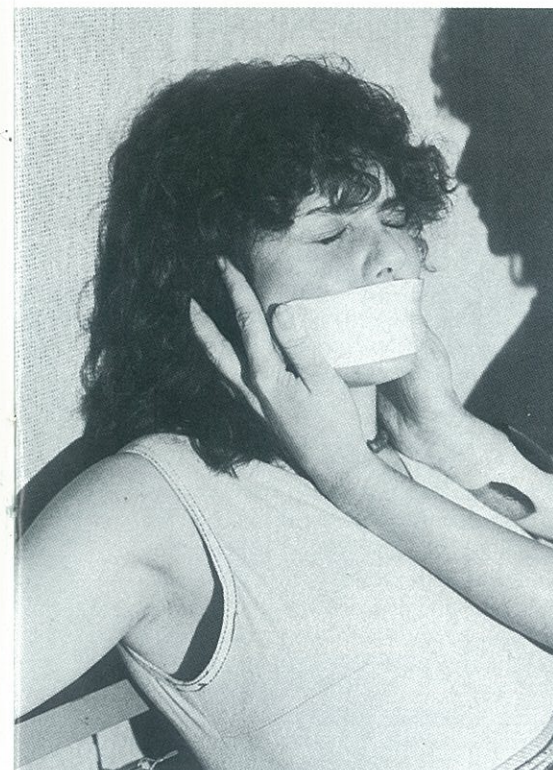
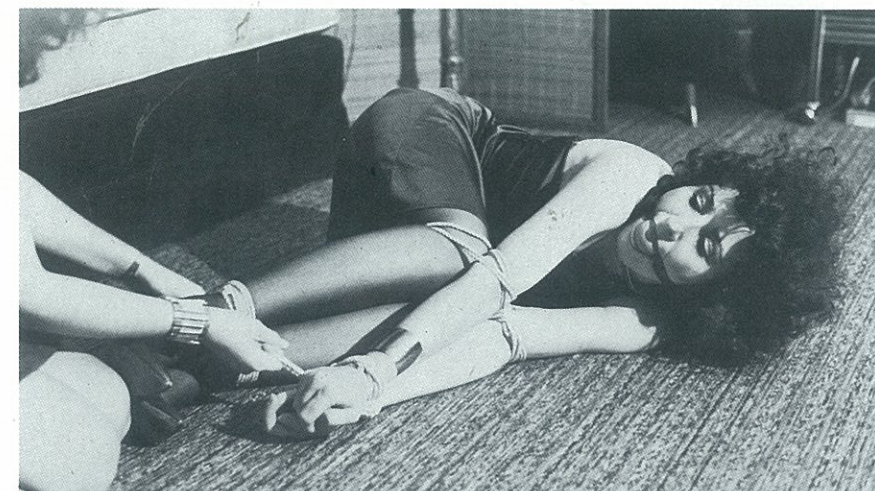
Tracy Ward (played by Sally Roberts) is a legal secretary who wants to be an actress. One evening as she sits with her clothing-designer roommate Jean Taylor (Toni Angetelli), she mentions a problem she's having with a film script. She has to audition for the part of a girl who is kidnapped and has to show all the right emotions while bound and gagged. To help her get into the part, Tracy asks Jean to tie and gag her. Jean agrees.

After getting ropes and scarves they can use, Tracy (in top, skirt and heels) directs Jean to tie her hands, then her ankles and elbows. Our budding actress finds herself strongly affected by this but, as the storyteller tells us, "It was the gag that really blew her mind!" Jean stuffs a wad of cloth into Tracy's mouth and ties it there with a black scarf before going off to do some washing. While Tracy finds she can free herself if she tries, she deliberately doesn't, fascinated by what she is feeling.

The next day, the girls are on the sofa again, both in street clothes and heels. Tracy has some bondage gear from her agent and asks Jean if she can try it out on

her. Soon poor Jean is down on the floor on her side, bound wrists to ankles, elbows to knees. Before she is ball-gagged, she says: "Frankly I liked it better when I was doing the tying!" Tracy agrees, but nevertheless gags her friend and leaves her alone for a while.

Soon it's Tracy's turn again. After being tied with her arms outstretched along the frame of the sofa back, tape-gagged, with her legs out in front of her, Tracy has a confession to make. It seems her audition was a week ago. She has had Jean put her through the ropes just for





pleasure.

Jean is not surprised. She has already realized that Tracy is a natural submissive and needs this in her life. As the nightie-clad girls get ready for bed, Jean shows how much she understands, cuffing her friend's hands behind her, tying her ankles and gagging her before putting her under the covers. Jean, you see, has really enjoyed dominating Tracy and intends to keep doing it.

Two months later, Tracy has become a full-time bondage model. We see her wearing a dress and heels, tying herself up for when Jean gets home from her boutique, using straps and belts and putting on a collar and chain. Jean comes in with a gift for her roommate: a harness zipper-gag with an opening for packing. She puts it on Tracy, removing it only so she can speak to her agent when he calls to arrange for her to model some costumes in bondage for a bondage supply house.

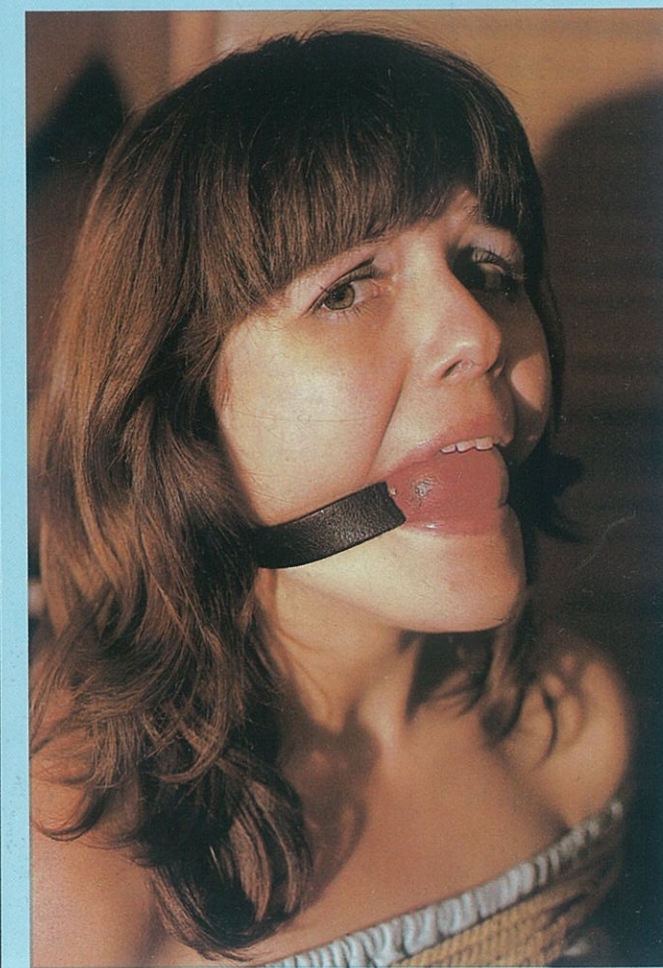
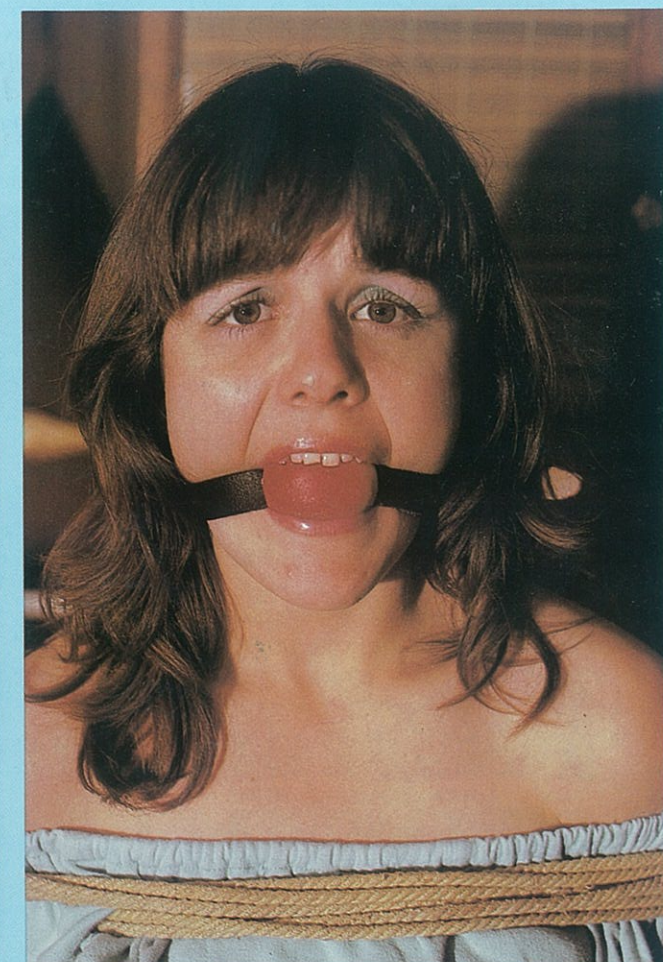
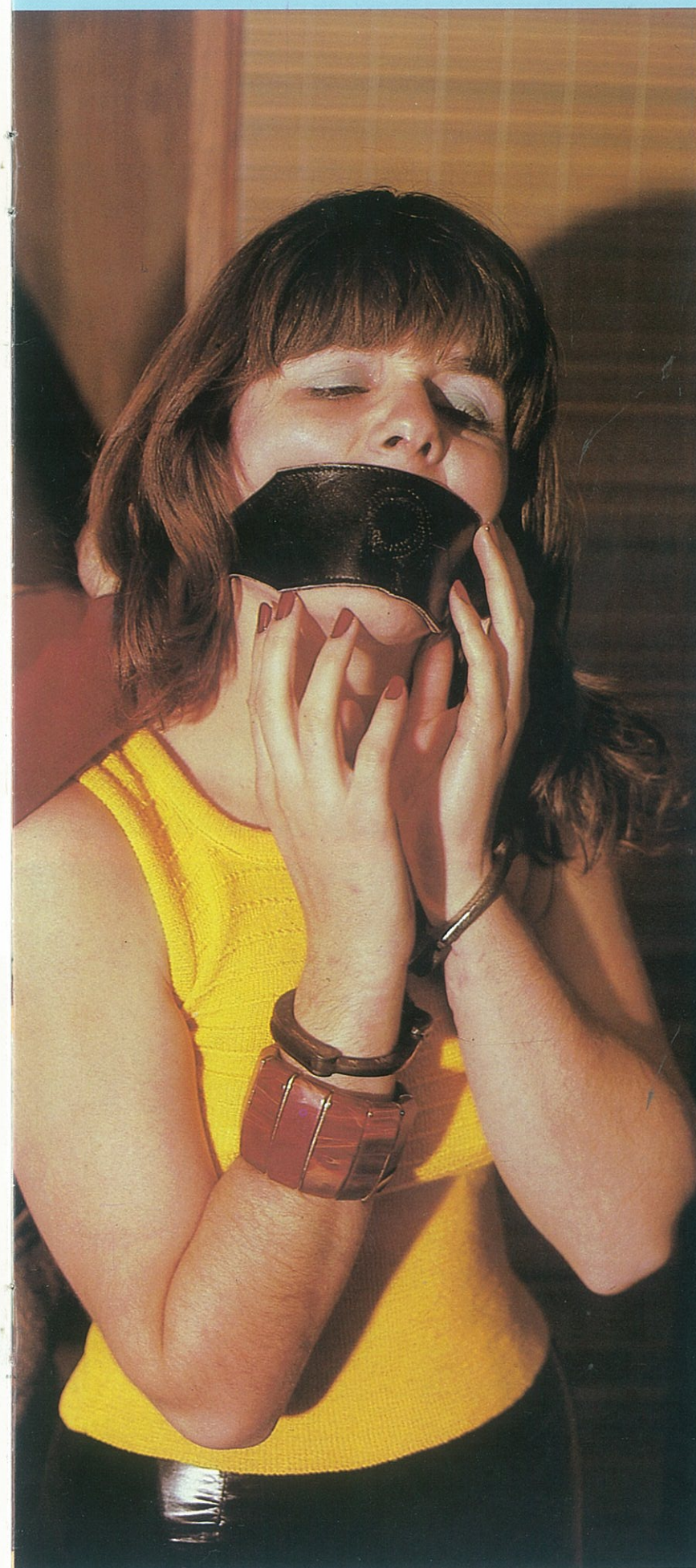
Next we see Tracy, she is collared in a yellow dress and very high heels, with her wrists and arms tied, being hobbled and ball-gagged by Jean, who looks marvelous in a black patent top and skirt and heels. That done, Jean does herself up the same way - cuffing her ankles, ball-gagging her own mouth, then linking some cuffs on a chain to Tracy's collar before fastening them on her wrists behind her back.

Six months after their fateful first night, Tracy's career is really going places and Jean's boutique is flourishing. Now it's time for our storyteller to reveal how she came to know these two ladies.

It goes like this: Tracy (in dress and white cowgirl boots) is bound to a chair with her wrists in front and her legs apart, cloth-gagged and hooded with black spandex, enjoying a solo bondage and waiting for Jean to come home. When Jean does arrive wearing black dress and heels, she has - surprise! - her hands bound behind her back. Jean pulls off Tracy's hood and gag, shows her her tied wrists, and explains how she lost at her weekly card night and that she and Tracy were the stakes.

She then introduces Frances Spenser (Susan Blair) who is to be their Mistress for a month. When Tracy protests, Frances replaces her gag, then makes Jean ask to be gagged too.

This good-natured program ends with Tracy and Jean standing silently side by side, wrists tied behind them, tethered and hobbled while Frances ball-gags one and cloth-gags the other, then announces that she intends to be around for more than a month. Her captives don't seem overly worried by the news. They primp and pose, laughing happily behind their mouth-filled gags at the news. We agree as well. It's a great idea!



AH-22

"Tie Her, Gag Her"

While showing prospective tenant Deborah Baldwin (Libby Curtis) around a secluded cottage twenty miles from the nearest town, estate agent Lorna Matthews (Cody Nichole) asks Deborah why she needs such privacy. Deborah's answer: "I didn't want to be interrupted when I take you prisoner!", and promptly pulls out a gun. She orders the astonished estate agent to strip, then hogties the nude and frightened girl before explaining her incredible behavior. Apparently Lorna has been dating Deborah's fiance, and now Deborah intends to get even.

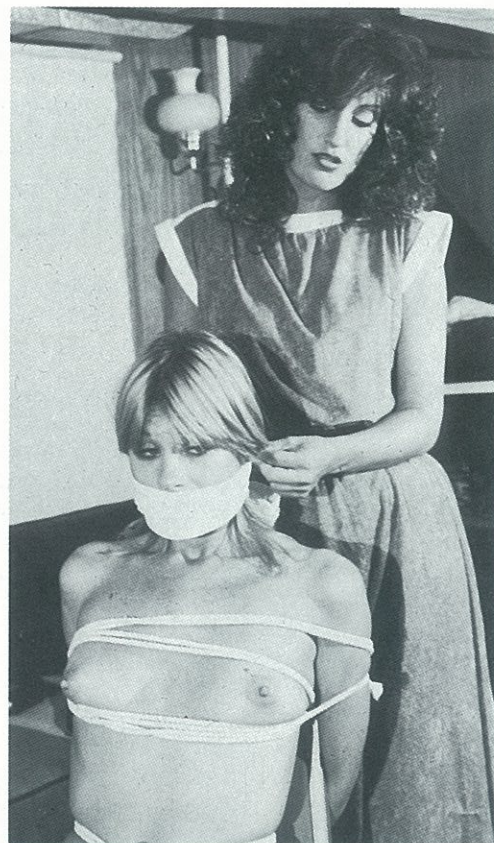
Frantic, aware that no one will find her, Lorna realizes she has to keep Deborah around somehow. She pleads with her captor, claiming she didn't know Mark was her boyfriend, but Deborah ignores her pleas and gags her with a scarf. Left to struggle, Lorna can only hope her assailant will get careless.

It doesn't seem likely. When next we see her, Lorna is tied still nude to a chair, her long legs apart, wrists behind her, double-gagged with an in-the-mouth gag plus a covering bandage, with some very convincing crotch-ropes tightly in place. Deborah comes in and checks her bonds, caressing Lorna's breasts and thighs. There is obviously a feeling growing between the girls.

Later, when the gag is removed, Lorna begs for some relief. Deborah, now stripped down to lingerie and heels, decides to re-tie her captive so they can get some sleep. She makes Lorna lie on the bed, then tapes her wrists and ankles, packs her mouth and tape-gags her.

When the bound and gagged Lorna wakes in the morning, she discovers that Deborah has gone to town for some things, but before she can free herself using some scissors, her captor returns. After teasing her, Deborah unties Lorna but cuffs her wrists in front so she can have some breakfast. During their meal, Deborah says she has a stiff neck, and using the pretext of giving the girl a neck massage, Lorna is able to knock Deborah unconscious.

Now the tables are turned, well and truly. Though still handcuffed, Lorna drags Deborah to the bed, strips her to her lingerie, then hogties and gags her. Deborah is conscious by the time Lorna has finished and struggles desperately. Lorna meanwhile has discovered she cannot get her cuffs off without assis-



tance and that it is snowing outside and impossible to go for help.

It is a stand-off. As Deborah puts it when she is ungagged: "I'm your prisoner, but you're still my prisoner."

The girls finally reach an agreement. Lorna will free Deborah and let herself be kept prisoner until the snow stops. While the suggestion is not strong in the logic department, it does indicate how much Lorna has come to enjoy her role as captive. By now, the feelings between the two girls are stronger than ever.

When we next see Lorna, she is in her leotard and blue skirt, cuffed and gagged on the sofa, being caressed most fondly by Deborah. It is beautiful to see. But, at last, the weather begins to clear and Deborah reluctantly frees her prisoner, keeping her part of the deal.

But suddenly a female burglar enters looking for money. With no luck in that area, she decides to have some fun with the girls. Deborah is made to strip off, then tie Lorna up again, gagging her with a black scarf. Then Deborah faces the newcomer with her wrists crossed, wondering why they are to be in front as ordered.

We soon learn why. Lorna's thoughts tell us everything: "She said she wanted something from us. What she wanted was a sex show. Debbie was forced to caress my breasts, my loins. This was complete humiliation." The girls are seated on the sofa, both bound and gagged, Deborah running her bound hands over the helpless Lorna. In spite of everything, they become turned on and are soon passionately gag-kissing, making love in earnest, totally oblivious to their audience. When the burglar finally leaves, Lorna manages to free herself, then realizes Deborah is still her captive. It is absolute magic at this point.

When Lorna removes her friend's gag, Deborah tells her, "You can tie and gag me anytime you want!", a most revealing invitation. This very slow, very sensual story of bondage seduction finishes with Lorna replacing Debbie's gag and starting to kiss her gagged mouth.

As if this very special program - with its nude and lingerie bondage, its nine excellent tie-ups and two truly marvelous bondage ladies - was not enough, AH-22 also has a "Selected Short Feature" that is simply incredible.

Following the filming of "Tie Her, Gag Her", Libby and Cody were given nearly ten minutes in which to do whatever they wanted as their own personal bondage statement. They chose a shared self-tying sequence.

Libby, in halter top, skirt and heels, and a blue-gowned Cody tie each other's ankles, then kneel face to face and

proceed to tie themselves together. There are continual caressing and kissing scenes to melt the hardest heart as they gradually strip off, cuff themselves into helplessness, and kneel with their mouths joined in a deep lingering love-kiss. Tasteful and totally convincing from start to finish.

These girls truly care for each other.

Rounding off AH-22 is a preview of another AH title, "Captive," showing Susan Blair cuffing Sally Roberts to a tree and pantie-gagging her before planning her getaway from the law. Great value. AH-22 is most highly recommended.





AH-23

"Captive - A Story of Bondage"

This grim, suspenseful tale takes a much harder line than the usual Arrow fare. Doris Gilbert (Sally Roberts) is going through a trial separation from her husband after seven years, and as things look, her luck isn't about to change much.

As she walks through a hospital parking lot one day (in coat, dress, gloves and heels), she is accosted by an escaped con Betty Palmer (Susan Blair), who first gets the frightened Doris to help her out of her cuffs, then takes her along as a hostage. After cuffing the poor girl's wrists behind her, tough-girl Betty drives to some secluded woodland where she cuffs Doris with her back to a tree before going through her bag looking for money and credit cards. Instead, she finds a letter from Doris's lawyer, talking about the recent separation.

That's all Betty needed to know. She promptly removes her panties and stuffs them in Doris's mouth, ties them in place with a scarf, then places the helpless girl in the car trunk and drives her home.

Safely off the streets at last, Betty listens to news bulletins while poor Doris struggles and whimpers. After all she's been through, this is just too much. Understandably, she tries to escape, but Betty catches her, wrestles her face-down on the floor and kneels astride her already bound and gagged body, then ties her feet with the belt of her coat. Another strip of cloth is added to the gag too, just in case.

Several hours later, Doris is still bound and gagged, now in a chair, obviously exhausted and terribly distressed from being kept this way so long. When Betty removes the gag, Doris explains the nervous condition she's suffered lately and begs to be allowed to change her clothes and rest.

Betty consents. But after Doris has washed her face and hands, she has her wrists re-cuffed in front and the washcloth stuffed in her mouth. Then, in the bedroom still wearing her bra and half slip, the girl is soon fully tied to the bed, her mouth packed full and taped for the night.

The next morning, Betty sets about arranging her getaway. After forcing Doris to sign a check, she ties the girl to a chair - wrists, arms, legs, chest, ankles, knees - then stuffs panties in her mouth and winds two-inch tape round her head twice, over hair and all. That's one gag Doris won't be getting out of in a hurry.

Betty goes, and Doris struggles in her



strict bondage, reflecting on how her estranged husband, Bob, is out of town, her car is gone, and people will think she's not home. Things look grim until Doris spies the scissors Betty used to cut the tape. What follows is a long arduous untying sequence as Doris struggles to the scissors and finally uses them to get free.

But no sooner has the exhausted Doris pulled the panties from her aching mouth and gone to phone the police, than Betty returns and overpowers her yet again. It seems that the neighborhood is crawling with cops, so Doris is going to have her unwelcome houseguest a while longer.

Betty forces the poor girl down on the floor, cuffs her wrists behind her and stuffs tissues in her mouth to shut her up. And that's only the beginning. Soon Doris is lying on the floor very strictly hogtied, her feet pulled tightly in over her buttocks, her mouth packed and cloth-gagged. Betty, meanwhile, is on the phone to a Madame she used to work for, arranging to sell Doris for money and assistance in getting out of town.

That night, Betty gets her unwilling prisoner ready for traveling - tying her wrists and hobbling her, draping a coat over her shoulders, belted at the waist with the collar up, gagging her with a bra. As Doris is led off, she reflects dismally, "I was about to become one of thousands of women who disappear every year in the legendary white slave market."

The next we see of Doris, she is at Gertie's Place, standing with her arms tied over her head, tightly cloth-gagged and still wearing her top, skirt and heels, about to become a real-life bondage slave. And while waiting for her ticket out of town, Betty has agreed to train the new talent. Doris is to be broken in mind and body, then taken off to another city and used!

Betty has her captive dress in corset, hose and heels, has her cuff her own wrists behind her back, then introduces her to a number of delectable bondages. First, it's Doris stick-gagged, bound over the padded waist bar of the "Horse," ankles to a foot bar, wrists to the opposite side, and paddled; then Doris in a black corset and black boots astride the "Horse," blindfolded, strap plug-gagged, wrists bound behind her, having the most sensual feelings, more alive than she's felt in a long long time. She even finds herself wishing that husband Bob could see her now. Apparently he once wanted her to do things like this.

Then, since Gertie is short of girls that evening, Doris finds herself pressed into service, to do anything the customers want. She is bound standing to a Y-frame, her arms above her head and apart, legs and ankles tied, ball-gagged and hooded.

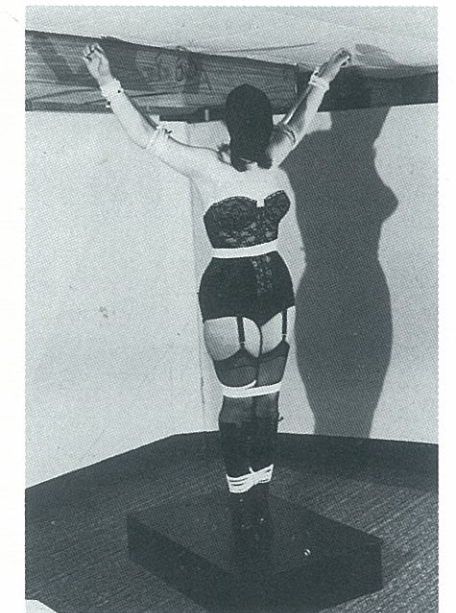
While she is like this, Doris silently resolves to deceive her first client into thinking she's enjoying it, hoping she can somehow get the chance to escape.

No points for guessing who her first customer is! It seems journalist husband Bob has gone underground to cover the white slave racket and his first "slave" is his own wife Doris!

What began as a harrowing piece of photorealism ends happily, with Doris

lying fully bound, panties-in-the-mouth and cloth-gagged at Bob's capable hands. Now she's another sort of captive, and this time it's Love Bondage!

In a lovely postscript to this program, we have a preview of "Bound: One Girl's Revenge" (AH-25), with Susan Blair first totally naked and ball-gagged in another incredible hanging hogtie, complete with crotch-ropes, then in some one-legged nude suspension. Ouch! And wow!





AH-24 "A Practical Gag"

Wendy Stratton (Sally Roberts) comes home after a rotten day at the office to find a letter from Lucille Powers, inviting her to a weekend-long college reunion at her family's large country estate. After the week she's had, this is just what Wendy needs, so she phones up her friend Mary and begs off from their dinner engagement, explaining how she needs the break, especially after one practical-joker at work, Annie, had cuffed Wendy's wrist to her desk for several hours. Wendy's boss had not been pleased.

Wendy arrives at the Powers place, wearing a blue and white dress, matching blue cape and heels, only to be told by the girl who answers the door (none other than, you guessed it, Susan Blair) that she has no idea of what she's talking about. Wendy has been the brunt of yet another practical joke it seems, and is about to get caught up in a chain of events that not even the pranksterish Annie would have imagined.

As she goes in to use the phone, little does Wendy know that the Powers are overseas, and that Susan and her boyfriend are using the weekend to rob the house at their leisure. While Wendy is making her call, Susan tells her partner that Wendy thinks she is Lucille Powers, but that she may learn the truth if she sees the cover story on the newspaper left near the phone. They mean to take no chances and soon agree to hold the girl captive for the weekend.

When Susan rejoins Wendy, she is holding a gun, and orders our heroine to remove her cape. In no time at all, Wendy's wrists and arms are bound behind her with electrical cord, her mouth is packed with a hankie and a scarf used to pull the gag deep and tight. Then it's ankles together and a very lovely hogtie - with Wendy sobbing and doing some very attractive squirming when she is left alone.

After a while, Susan returns, unties Wendy's feet, and moves her to another part of the house where they find - surprise, surprise! - lots of bondage gear and some bondage magazines. As Susan tells her prisoner: "It's going to be a lot easier keeping you a captive than I thought."

Susan loses no time in putting the gear to good use - cuffing Wendy's wrists before her, giving her some ankle cuffs and a connecting chain, and making her stand there while she shows the girl some

sexy outfits she has found. "I think we'll play dress-up this weekend," she says.

When next we see them, Susan is wearing a pink robe and Wendy a very feminine blue nightie with very high strap heels. Now it's time for some good ol' rope bondage: Wendy's arms are bound up horizontally behind her back, with lots of rope around her arms and breasts, then her ankles, legs and knees are tied while she sits on the floor. For a gag, Wendy is given a rubber ball to suck on, a big strip of tape over her lips, and an elaborate 7-way adjustable harness-strap over that. Then we get some fine struggling as Wendy notices some scissors left close by and tries to get to them. You may be glad to know she is unsuccessful. Just when victory is in sight that @#!&! Susan returns and makes some new arrangements.

Now it's Wendy in a red leotard, wrists bound before her, being introduced to a suspension bar. After her mouth is packed under a cloth tie, she is hung upside down, her knees over the top cross-bar, her wrists fixed behind her to the bottom one. She is left alone to ponder the workings of fate and practical jokes while Susan and her boyfriend pack their valuables for traveling.





When at last she is freed and allowed to remove her own gag, it is only to be made comfortable for the night (if you get our drift). "Comfortable" turns out to be leather cuffs holding Wendy's wrists behind her back, a strap-plug gag and a cage, hardly your triple-A accommodation.

The following morning, the bondage continues. Wendy, now in a blue dress and heels, has her hands bound behind her, is ballgagged, collared and tethered



and led off to breakfast. She finishes the morning bound in a chair, facing the chair-back, her ankles tied to the back legs, her arms and wrists bound in front down to her ankles. Poor Wendy has definitely had enough. She moans and whimpers until even the hard-hearted Susan feels sorry for her, removes her ballgag and gives her a drink.

Susan and her partner are ready to leave, and need only make arrangements for what to do with Wendy. First she is left standing with her wrists cuffed over her head, but she begs not to be abandoned that way - she'd never get free. Susan relents. She has Wendy sit on the floor, ties her ankles, then ties her wrists down on to her knees - a position she'll be able to get out of eventually. But Susan hasn't become too kind-hearted. She removes her own panties and stuffs them in Wendy's mouth, then slaps tape over the poor girl's lips, pressing it down very tightly.

When she is alone, Wendy manages to peel away the tape, remove the terrible gag and bite herself free in a nicely drawn-out untying scene. Then, wouldn't you know it, but adding insult to injury the police arrive and think that she is the house-breaker! It just isn't Wendy's day. After a few minutes spent with her wrists cuffed behind her back, she's able to tell her story and get herself released.

All in all it's been a harrowing experience. As our adventure ends, we see Wendy on the phone telling her friend Mary how Annie sent the fake invitation from Lucille Powers as a practical joke. But even as she speaks, fate deals Wendy Statten another cruel blow. An intruder enters brandishing a gun and some rope and Wendy finishes her conversation with: "I think I'm going to be tied up for awhile."

Sure enough, "A Practical Gag" concludes with Wendy in her two-piece pantsuit, fully rope-tied in a chair, cloth-gagged and blindfolded, one very put-upon damsel in distress.

As a little something extra, AH-24 concludes with bondage newcomer Traci Templeton in black dress and heels being wrestled to the floor by Teri Martine (in a smart suit and heels) for stealing some of Teri's money. Teri ties Traci's wrists, uses a wadded-up cloth and a scarf for the gag, then ties her legs and ankles before playing with her breasts. The scene shifts to a lingerie-clad Traci being bound legs apart in a chair, given a stick ball-gag to bite down on and suffering more breast-play from the relentless Teri. Traci swoons and passes out, and the camera explores her lovingly for a few final moments.

AH-25 "Bound, One Girl's Revenge"

In this totally realistic bondage tale, we see what happens when Crystal Gilbert (Sally Roberts), an ex-model whose husband has run off and left her with a bondage film company and a lot of unpaid bills, gets even with Amber (Susan Blair) the model who had a fling with hubby before he decided to wander.

To give Amber her due, she has since realized that it was a lousy way to repay a friend who gave her her first acting job, and she certainly has no idea that her affair has led to such troubles for Crystal.

When she drops by to apologize, Amber hears the news and finds Crystal sorely in need of a bondage fix. She straight-away offers to put her former employer in bondage, an offer which Crystal just can't refuse. Little does Amber realize that all this is the first stage in a carefully-planned revenge.

Before long, Crystal is seated in a chair wearing her black dress and heels, having her wrists bound behind her and her ankles gathered back and bound under the chair with a single piece of thin cord. For a gag, Amber removes her own panties and stuffs them in Crystal's mouth (despite protests!), then uses a length of cloth to hold them in place.

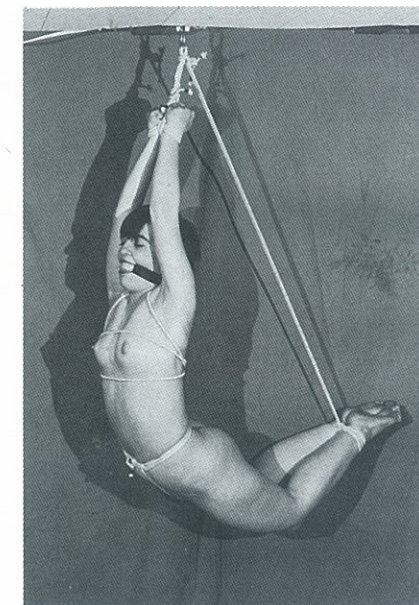
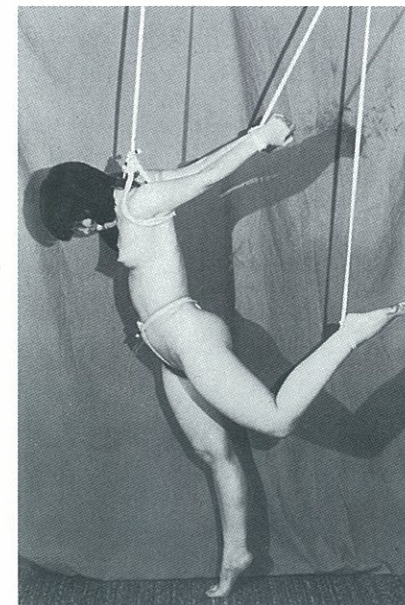
Then, when Amber later returns to free her captive, Crystal says: "Why don't you try this? You've never tried it outside modeling. It might improve your performance."

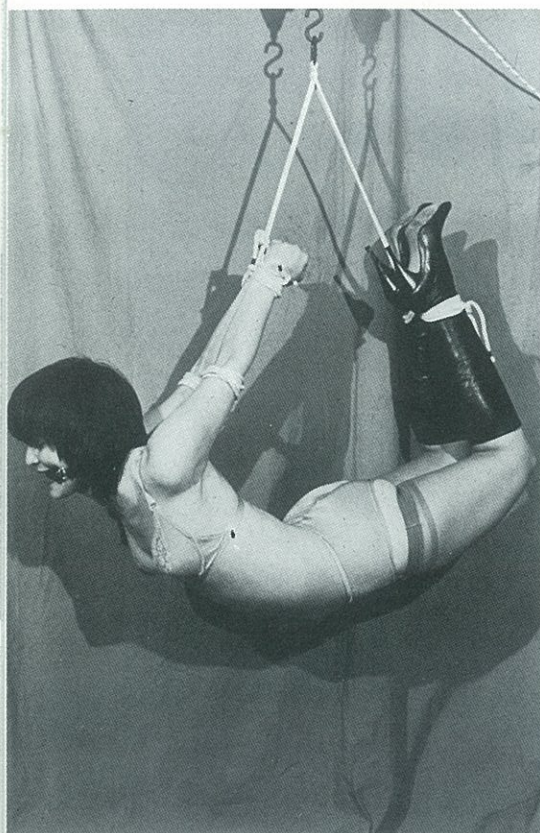
Amber consents, changes into a brown nightie, and before she knows what's in store for her, is being tied spreadeagled to a single bed and gagged with panties and a bra. She is left like that for hours.

When Crystal does finally return, it is to taunt her. "You deserve it! You helped mess up my life," she says, then informs her captive that in the morning they'll go down to the film studio and play with the things down there.

The next day, Crystal keeps her word. At the studio, we see Amber ballgagged and suspended from the ceiling, totally nude, arms above her head and legs pulled up behind her like a human banana, complete with a very tight crotch rope. After a lingering look at her squirming about this way (and precious little squirming is possible, let me tell you!), there follows a variation on the position - a lengthy scene with Amber standing tiptoe on one leg, her arms and free leg drawn up behind her.

Next, it's Amber in black corset,



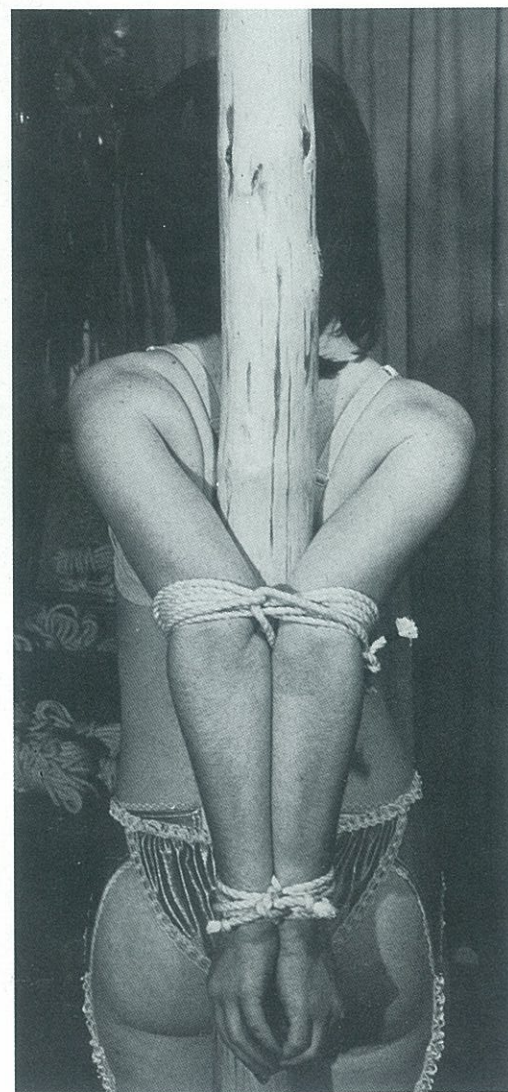


stockings and heels, astride the Horse, her body perched over the padded saddle, ankles fastened to the foot-bar, wearing a bridle-gag, blindfold and collar. Bound like this, Amber recalls how Crystal once said that the Horse often caused strange and sensual feelings in a girl. Amber is now discovering how true this is, moving about languorously on the bar, and finds herself wishing that Crystal would take some photos of her this way.

But Crystal is not that obliging. The next torment has Crystal in plaid skirt, satin blouse and boots, putting a lingerie-clad and booted Amber into a strict hogtie, preparing her for a bondage not many girls can endure.

Yes, it's the Hanging Hogtie! In some wonderfully detailed footage, we watch as Crystal bridle-gags her aroused, hogtied victim, then hauls her aloft, removing the girl's bra and caressing her as she hangs there above the ground.

Crystal's revenge is going perfectly. Following this grueling punishment, a groggy Amber - now in orange satin bra and panties, hose and heels - is ballgagged and bound standing against a 5" post - a thorough and detailed Gwen-like



bondage that leaves Amber with her elbows touching behind the post. Crystal is very impressed. After exposing her captive's breasts, she leaves her alone for a few hours.

Amber however has had too much. She passes out, and when Crystal returns and finds her unconscious, follows this post-tie with a much less grueling bondage. Wearing a purple dress, black belt and boots, Amber is strap-gagged and handcuffed to a wall-ring with her hands quite loosely behind her. When she is alone, the model gradually works one hand free, gets the key from the hook over her head and frees herself, only pretending to be helpless when Crystal returns.

A wrestling match follows, as the still-gagged Amber struggles to overpower her captor. She finally gets Crystal face-down on the floor, cuffs her wrists and ball-gags her, then sets about placing her in tighter bondage. Crystal - in brown skirt, singlet top, white heels and choker - soon ends up sitting cross-legged, fully bound and ballgagged, with her arms out horizontally behind her fixed to the ceiling, a neck tether down to her crossed ankles.

Amber tells Crystal that while she deserved her punishment, enough is enough, and asks to be heard. She suggests that they use the studio, sets and cameras and become partners in the same line of work as before. Seeing as they both need jobs, the unbound Crystal agrees to the idea.

The partnership is a great success. When we next see them, Crystal is cloth-gagging and tying a topless Amber for a photo-session, with her arms out behind and one leg drawn back.

Six months later there is a renewed friendship and a thriving business. In the final scene, we see Crystal (in an orange dress and heels) fully bound in a chair, her legs fixed wide apart to the chair legs, having her mouth packed and a length of cloth wound twice around it by Amber, before she starts taking some pictures. There is a closing embrace and a lovely wink from the bound and gagged Crystal.

AH-25 emphasizes totally realistic bondage and gives us a close, unhurried look at more than ten dramatic tie-ups.

The program concludes with some bonus scenes from AH-26, *Undercover Bondage*, showing first Judith Wilson in black top, red skirt and heels, bound hand and foot and having her breasts fondled by Teri Martine; then Teri in lingerie and topless, hogtied and ballgagged on the floor as Judith leans down to kiss her nipples; and finally Judith topless, stick-ballgagged and bound right back in a chair as Teri caresses her and murmurs sweet nothings. Very nice!

AH-26 "Undercover Bondage"

Judith Wilson has been hired by a private investigator to penetrate a call-girl operation specializing in bondage fantasies, and get the list of clients currently being blackmailed by Teri Martine and her boss.

As the story opens, Judith is being interviewed by Teri as a prospective new tie-up talent for the company. The girls look great sitting on the sofa together - Judith in the black top, short shiny red skirt, hose and heels Teri has given her to try on, Teri herself in a short black cocktail dress, stockings and stylish high heels too.

When Judith says she is a complete newcomer to the world of bondage, Teri is only too pleased to explain how the operation works. And since there's a table of bondage gear nearby, it's only natural that Teri shows Judith the ropes literally, kneeling down to tie her ankles, then securing her wrists behind her back. All through this, Teri answers questions and talks about clients and their different tastes, but when she slips a hand down her captive's blouse, Judith protests. Teri quickly ballgags her to illustrate a truth we all know only too well. "See, now I can do all I want and there's no complaining," she says, then proceeds to run her hands over Judith's body awhile the girl twists about and whimpers.

Object lesson number one over, Teri then invites Judith to tie her up in return for the experience. Judith does so, tying Teri's ankles, knees and wrists. Once again, Teri chatters on about clients' preferences until Judith ballgags her into silence, loosens her dress and begins caressing her, going so far as to lean down and nibble Teri's nipples - a most unexpected development considering Judith's earlier prudishness. It seems the bondage has had quite an effect on the girl.

Judith is a great success as a bondage call-girl. We see her after a tie-up session several days later, taking advantage of Teri's absence to search for the black-mail list. But while she is doing this, Teri returns holding a gun and orders Judith to sit in a chair and tie herself up. Judith has no choice but to obey. She crosses and ties her ankles to one chair-leg, has a plug-gag strapped deeply in her mouth and her hands bound tightly behind her through the open chair-back.

Once she is helpless, Teri sets about interrogating the girl, trying to find out



what is known about their operation. She shakes and scratches her moaning and still gagged captive, pressing a spiked heel into Judith's lovely thigh and tormenting her until the poor girl passes out.

The ordeals continue. Later, we see Judith in a new torment, bound standing, topless now, in hose and heels, with her wrists over her head and stick-ballgagged, while Teri crosses and ties her pretty ankles. Then follows a long scene of our still ballgagged Judith bowed right back and struggling in an ankles-crossed, wrists-behind-head hogtie, again having a cruel spike heel driven into her soft flesh. Teri is most determined to find out what she wants to know.

But several hours later, while kneeling before Teri, Judith gets the chance to turn the tables on her tormentor. Teri has been careless, it seems, and Judith frees herself from the cords about her wrists. During the struggle which follows, our sleuth manages to grab the gun and so can force Teri to sit on the floor and tie her own ankles and knees. Judith then ballgags her former mistress, forces her face-down on the floor and puts her in a very strict hogtie. Judith enjoys this change of fortune too. She caresses the helpless Teri as she rolls about, kissing her breasts and lying down alongside her, stroking and squeezing and teasing and indulging in some rather unexpected and quite

beautiful Love Bondage.

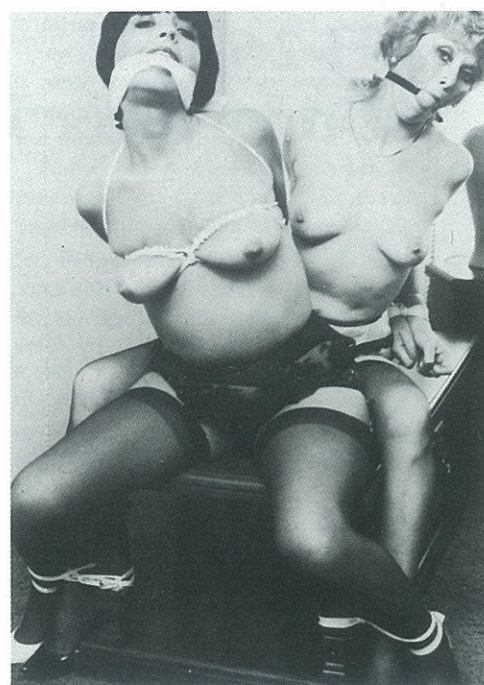
But when Judith resumes her search for the list, she pays the price for not being quite the bondage mistress that Teri is. Teri has gotten herself loose, and after knocking our sleuth down, stands over her holding the gun again and sets about continuing the interrogation, using the same techniques as before.

Judith finds herself bound back in a chair, her ankles fastened to the rear legs, arms behind her, stick-ballgagged and with her breasts bound. All the love-play between them has made Teri hit on a new way of getting the information she wants:

using pleasure not pain! The crafty Teri slips a small vibrator down the front of Judith's panties and watches while the already-aroused girl begins moving her hips very sensuously and finally climaxes in bound and gagged ecstasy.

Next we see them, the girls are back on the sofa, Judith with her ankles cuffed, her wrists bound behind her and cloth-gagged, and Teri - now in a kinder mood - caressing her. At this point, Teri's boss enters, furious that an agent has penetrated his scam and very angry that Teri has allowed it to happen. He chloroforms his former partner, then the bound, gagged and struggling Judith, and prepares to dispose of both of them for good.

The girls are bound seated piggy-back on a table, their arms tied tightly behind them, their ankles fastened to each others' on opposite sides of the table. Both are tightly ballgagged until the masked man replaces Judith's ball with a cloth-gag. He



leaves them when that is done and goes to make the necessary arrangements for their one-way trip. It's a harrowing moment and things look grim for our beauties, who moan and struggle desperately to free themselves.

Fortunately, Judith does manage to free herself, and she and Teri are able to call the police and have their boss taken away. As for Teri's part in the blackmailing racket, Judith is leaving it entirely up to her to turn herself in. It seems that Love Bondage has won a convert in Judith and she wants more. As they sit together on Teri's bed trying on Teri's things - a black corset and red heels for Judith; a black corset and black patent heels for Teri - Teri just can't resist repeated that earlier trick with the vibrator. She chloroforms Judith just enough to get her groggy, and after a long wrestle gets her spreadeagled to the bed with black nylons - a black stocking filled with packing tied in her mouth to stifle her love-cries. Then it's the vibrator-down-the-front-of-the-panties routine again. While Judith swoons and shifts about in sensuous abandon, Teri spends some time caressing her love-slave. Then she puts on a dress and leaves her alone to enjoy the special magic of Love Bondage.

Rounding off the program are some choice glimpses of an upcoming Teri Martine and Judith Wilson adventure: "That Secure Feeling." One moment it's Teri caressing a nude, bound and cloth-gagged Judith; then Judith being tightly plug-gagged; and finally Judith hogtied and gagged on a table-top as Teri - in patent playsuit and boots and holding a whip - strokes her appreciatively. Hmm, definitely more Love Bondage!

AH-27 "Tight Times"

Toughgirl Lynette Harris (Susan Blair) and her boyfriend have chosen Dr. Roger Holland's dental offices as the target for their narcotics heist. On Friday morning, while the good doctor is off playing golf, Lynette surprises the nurse (Jean Casey), holding her at gunpoint and then taping her up well and good while the poor woman whimpers and frets. First it's wrists and arms, then a packed mouth and lots of wide adhesive tape round and round nurse's head before she is led off to a closet, made to sit and her legs and ankles tied. Lynette then puts on a spare uniform, impersonating her captive while she sets about looting the place.

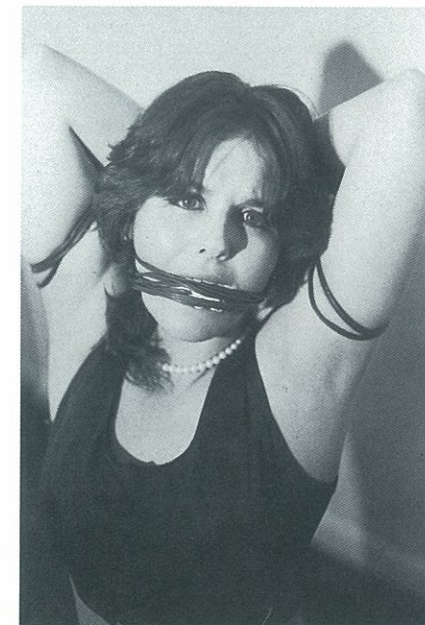
But all is not to go as smoothly as planned. We cut to Kerrie Sloane (Sally Roberts), a former medical secretary who is doing time for shop-lifting and is about to be let out on a work-release program - namely, to help out at the office of Dr. Roger Holland. The Matron at the jail doesn't approve of this program, and makes sure that Kerrie does it the hard way, forcing her to endure handcuffs as she takes her to and from the job. Our first glimpse of Kerrie has her seated on a chair, her wrists and ankles cuffed, wearing a brown dress and heels and at Matron's mercy.

Finally she arrives at the offices and interrupts Lynette as she's going through the drug supplies. Lynette wastes no time in forcing Kerrie to sit and tie her own feet and legs with electrical cord, then pulls the girl's bound wrists back behind her head in an ingenious head-tie, using the slack to secure a big wad of cloth in her mouth. More cord is used to immobilize her arms in that position, then Lynette goes off to phone her partner and tell him of Kerrie's unexpected appearance. The two of them arrive at a plan: to hold the nurse and Kerrie captive till evening, then move them to an abandoned motel just out of town where they can be left bound and gagged while the pair make their getaway.

Kerrie, meanwhile, has managed to loosen her cords (just how I can't imagine!). She is trying to creep out of the place when Lynette grabs her, forces her down on the floor and quickly cuffs her wrists behind her back and gets a big juicy ball-gag in place. Then it's off to the surgery room, where Kerrie is very tightly roped up in the dentist's chair and left like that for the rest of the day.

Later that evening, Kerrie is given a

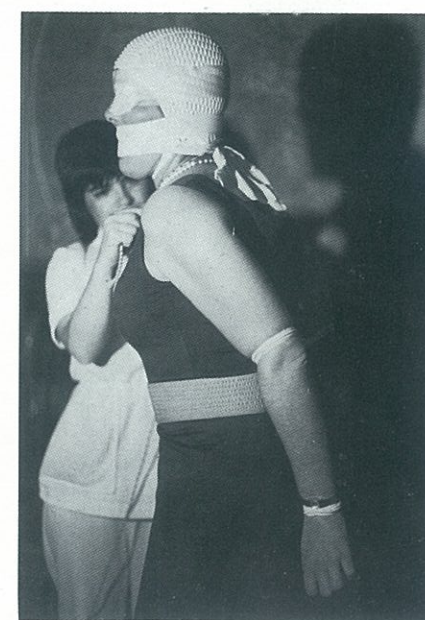
brief rest - left seated with one wrist cuffed to the chair. But then it's time to get her ready for traveling. Lynette forces the girl to cuff her own ankles, then put on an old-style rubber bathing-cap. Kerrie wonders at the reason for this while her wrists and arms are bound with thin cord, but all is soon revealed. Lynette puts cotton over Kerrie's ears under the tight rubber of the cap, then packs her mouth deeply with lots of cloth, adds a cloth gag over that, then turn after turn of wide adhesive tape. Kerrie's torments don't end there. Next her eyes are covered with cotton pads, taped in place with our villain's usual thoroughness, then she is

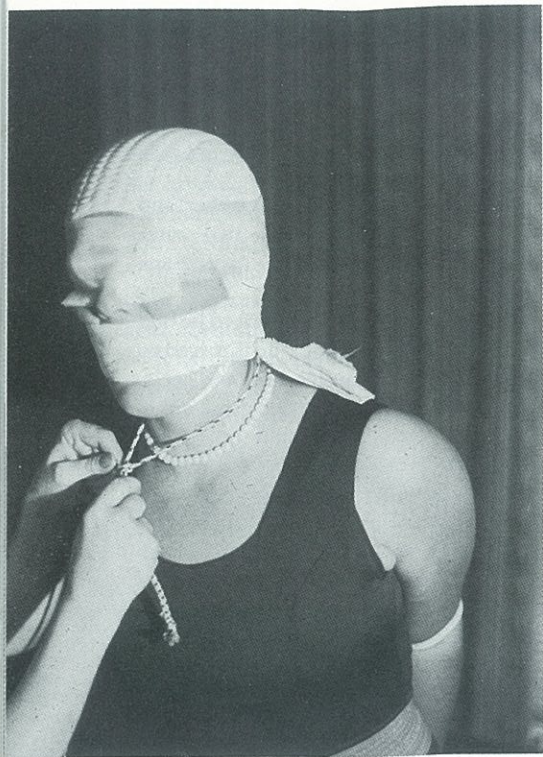


hobbled at the knees, put on a tether, and led off. Lynette only has a two-seater sports car, so it has to be one captive at a time.

At the motel, Kerrie begs not to be tied up again, but to no avail. She is forced to strip down to bra, panties, hose and heels, then placed in a very strict cross-ankle hogtie, her feet drawn right up to her hands, with a ball-gag strapped deeply in her lovely mouth.

But, as fate would have it, help is on its way. Our poor closet-bound nurse has overheard Lynette's plan. She knows the address of the motel where they have taken Kerrie and now only needs to reach





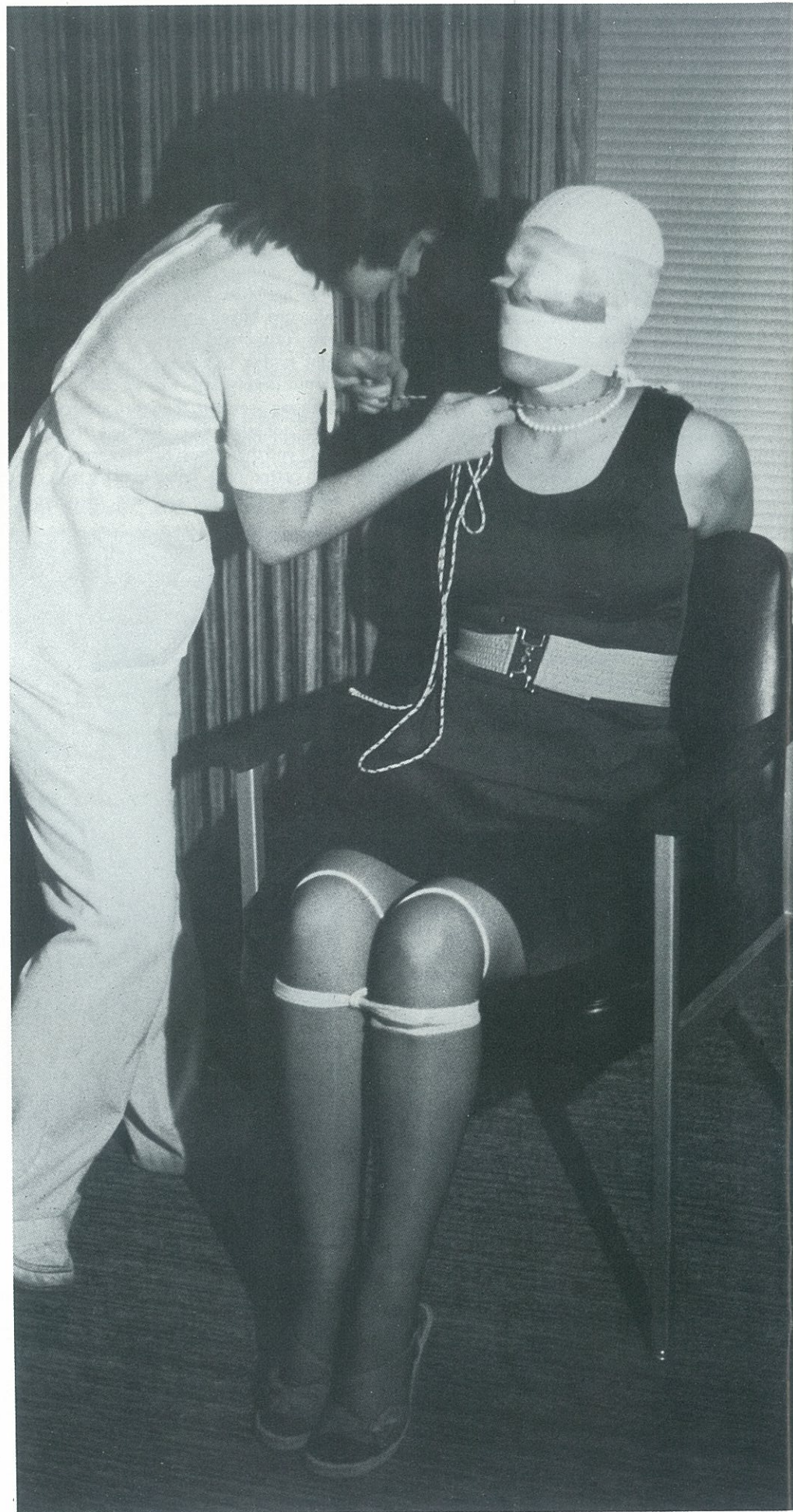
the phone. She struggles to her feet, and fully taped up still, makes her way slowly out of the closet and across to where the phone sits waiting. Her gagged cries enable the police to trace the call and the criminals are caught.

All's well that ends well, as a famous Englishman once wrote. Kerrie's probation officer tells the Judge of Kerrie's performance and she is pardoned - and given a full-time job at Dr. Holland's surgery.

Did I say ends well? That's right. No sooner do things get back to normal than there is a new intruder, and poor Nurse Casey is at gunpoint once more, murmuring: 'I don't believe this!' and being left all roped up in the dentist's chair, cloth-gagged and thoroughly disillusioned with the world of dental medicine.

As for Kerrie, she is left standing in a doorway, her arms tied apart at first, wearing a yellow dress and heels, gagged with numerous turns of rope. The intruder must enjoy bondage games, for next Kerrie has her arms bound behind her and is tapegagged. As the camera zooms in to a delicious close-up, Kerrie smiles behind that pretty strip of tape and gives us the loveliest come-hither wink. As I say, "Tight Times" ends very well indeed.

AH-27 ends with some scenes from AH-28 showing Judith Wilson, Teri Martine and Kim Stratton in four lovely tie-ups - topless, wearing lingerie and heels. But that story follows. Please read on.



AH-28 "Witness To Bondage"

As a witness waiting to testify before a Grand Jury, Kim Stratton is definitely not happy about being held in protective custody by policewoman Judith Wilson. Kim is all dressed up to go out - in top, skirt, gloves, hose and red heels - and didn't figure on an argument. Judith, however, is new on the job and doesn't intend to take any chances that might ruin her career plans. So when Kim becomes determined to have her way, there is no choice but for Judith to force her down on the sofa and cuff her wrists and ankles "for her own good."

Kim, needless to say, is furious. She badmouths her captor and complains that the cuffs hurt; making such a fuss that our firm but kind-hearted police officer - so trim and officious in her blouse, tie and skirt and high high heels - gets some pantihose and proceeds to make her prisoner more comfortable. Judith ties Kims' ankles and knees, then forces her struggling charge down onto the floor while she ties her wrists.

Even with these softer restraints, Kim's mood hasn't improved in the slightest. Back up on the sofa, she continues to mouth off about Judith's incompetence, till at last Judith packs her mouth and adds a length of tight white cloth. Peace at last. Our lovely officer sits back with the helpless Kim's head resting on her lap.

A knock at the door heralds the arrival of Teri Martine, who claims she is from the State Attorney's office and has come to take custody of the witness. When Judith insists on calling her boss to clear this, Teri pulls a gun, cuffs Judith's hands behind her back, then leaves her down on the floor with her ankles tied and pantihose holding a big wad of cloth in her mouth. It's obvious to both Judith and Kim that the intruder is a hit-lady for the syndicate, and that her one job is to keep Kim from testifying.

Teri means to enjoy her work. After getting instructions to keep both girls captive for the weekend, she chloroforms her bound, gagged and frantically struggling prisoners and changes into her work outfit.

When we next see them, Teri is wearing a gleaming black patent catsuit and boots, brandishing a riding crop and gun, and ordering Judith to tie Kim's wrists behind her back. The girls are now topless, wearing suspender-belts, hose and heels and looking very feminine and very vulnerable. Judith finishes with Kim,



doing her arms, legs and ankles and adding a ball-gag, and is then tied by Teri and given a strap plug gag to keep her lovely mouth occupied. The girls wriggle about on the floor side by side while Teri relaxes on the sofa.

Later, Teri changes their bondage. Judith and Kim share a chair, their wrists cuffed behind them, each with an ankle cuffed to a chair leg. Kim is ball-gagged; Judith gets to wear her plug-gag again, and Teri leaves them alone to whimper and struggle while she goes off for a drink or two.

That night, our corsetted and booted

dominatrix gets her hapless beauties ready for bed. Teri is halfway through her preparations: a lingerie-clad Kim is already lying on the bed, bound hand and foot with nylons and gagged with packing under some pantihose; now Judith - in a sexy pink nightie - is having her wrists and ankles tied, her mouth stuffed with a large white cloth and a stocking bound tightly round her face. Teri can't resist playing with her captives, running her hands over their breasts while they whimper and writhe about. But all this exertion has taken its toll, and soon Teri puts on a black nightie and gets into an adjacent

bed, leaving the girls to struggle themselves to sleep.

The next morning, it's bath-time, and Kim and Judith get to enjoy some bondage alone together. All nude and sudsy, Kim sits in the tub with her wrists tied behind her back, while the beautifully naked Judith - one arm tied back behind her and hobbled - sponges her down. During this sparkling interlude, the girls discuss a plan for turning the tables on their captor.

Back in the living-room, still nude and pinkly radiant from their bath, they stage a "Kim-has-fainted" routine, and while Teri is distracted, manage to overpower her and get her hands tied behind her back. Soon the syndicate hit-lady is bound in a chair with her legs apart, tightly ballgagged and blindfolded and definitely out of circulation. She squeals and struggles as the girls squeeze her breasts and generally torment her for the ills they have suffered.

But no sooner are Kim and Judith dressed again, with our dauntless police officer realizing she should phone in about what has happened, than Kim takes her by surprise and chloroforms her. Within minutes, our sexy policewoman is lying tightly hogtied and very tightly gagged - struggling and whimpering as Kim goes out for a breath of fresh air.

Imagine her surprise when she returns a short while later to find Judith and Teri suddenly both nude except for their panties, bound back to back with their arms interlocked, their legs and ankles tied, their mouths deeply packed and gagged with nylons, moaning and struggling frantically. No sooner has Kim got out the words: "What's happening here? That's not the way I left you two!", than we cut to a sensational closing scene - with our stripped, bound and gagged witness stretched out on the floor with the two women who were meant to have taken good care of her. It seems Teri's boss has arrived to deal with the situation, and as the story ends, we hear him reflecting how our three lovelies will be taken to a special training center for bondage slaves. And that really sounds like fun!

AH-28 ends with a selection of scenes from Arrow's next feature: a corsetted and booted Sally Roberts enjoying a harness ball-gag, standing with her arms drawn back behind her; Sally kneeling bound, chained and collared and feeding from a pet dish before receiving a mouthful of packing and some tape from Susan Blair; Sally corsetted, booted bound and ballgagged with her head in a head-yoke; and Sally ballgagged in a very tight hogtie.

AH-29 "A Taste Of Bondage"

In her special introduction to this lovely tale, Sally Roberts - in a blue dress with her hands bound in front - explains how this Arrow adventure is based on a letter writtin in to Harmony by one of its Bondage Life readers. It is the story of how one woman, Shelley, sparked up her marriage by discovering the magic of bondage. Intro finished, Susan Blair comes in and ballgags Sally and the show gets on the road.

The story begins with Shelley (played by Sally) sitting fully bound at a typewriter in lingerie and heels, writing a letter to Bondage Life the hard way - picking out the keys with the business end of an ingenious "secretary's" gag, a rod fixed to a tight strap around the mouth. As she describes her exposure to bondage just on a year ago, we flashback to those problem days.

Shelley and Roger, it turns out, are in their seventh year of marriage and the romance and mystery is definitely missing from their relationship. But, one day, while Shelley is going through some drawers, she discovers some Arrow videos and a copy of Bondage Life 14. Fascinated by her find, she begins reading, only to discover a letter from their dearest friends, Ted and Millie Porter, talking about their love of bondage. Shelley is dying to call Millie and ask all about it, but she is too shy.

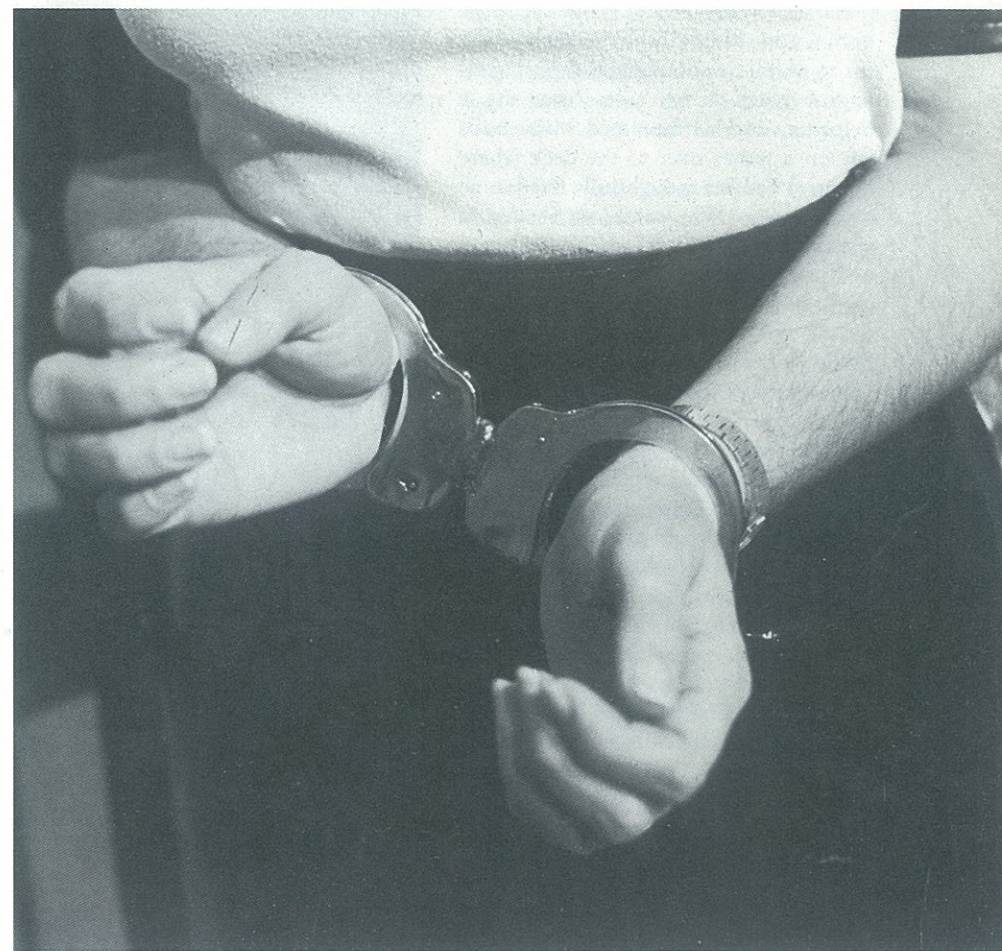
Over the next few days, Shelley realizes that bondage might be just what is needed to revive their marriage. Sitting in her living-room in skirt, top and heels, Shelley straps her ankles together, packs her mouth with cloth, then ties a cloth bandage across her lips. Next she gets her wrists strapped in front, tethered by a strap to her ankles. As fate would have it, while she's sitting there and discovering that she really does enjoy it, who should phone but Millie Porter. Shelley struggles to the phone, manages to work her gag down and eject the packing then proceeds to tell Millie what she's been doing. The girls talk for hours, and Shelley learns that she and Ted have been sharing bondage for years. Since their husbands are going off for a week's hunting that coming weekend, it isn't long before our two friends have arranged to get together so Millie can teach Shelley all about being a bondage wife.

When Millie arrives on the Friday night complete with bags of bondage gear, she wastes no time grabbing her friend (who



is nicely turned out in jeans, halter top and heels) and cuffing her wrists behind her back. Then it's a strap sponge gag in the startled girl's mouth and a tether as she's led off to begin her week-long crash course in bondage.

Training begins by getting Shelley into some sexy lingerie - an idea that our sedate housewife is not too crazy about. When she has emerged shyly from the closet and had her towel pulled away, we see her in a "Betty Page" jungle girl leopard-skin bra and pantie set, with a suspender belt and stockings, her pretty wrists cuffed behind her back. Ignoring Shelley's obvious discomfort, Millie puts high patent strap heels on her, ties her elbows and wrists, then adds chest ropes, a crotch-rope and a ballgag, before leading her off into the kitchen for the next phase of operations. In no time at all, Shelley is face-down on the kitchen floor, ungagged for the moment and being hogtied. After explaining how popular this position is, Millie gives her captive some lunch - in a pet dish! - before replacing the ballgag. Not a bad start.



The lessons continue: Shelley bound to a wooden chair experiences a pear-gag and a leather blindfold as she is left to struggle for the afternoon; then (in long blue dress and heels) learns what it's like to get some shut-eye very thoroughly trussed to her bed, her wrists cuffed and tied in front, her body pinioned with strips of white cloth, a cloth blindfold preventing all vision, a fully packed mouth and a knotted length of cloth reducing her to silence. Seeing Shelley stretched out on her bed like that is one lovely sight, a visual made even better since Shelley has discovered that she *wants* to be bound and is already wondering what tomorrow will bring.

In order to be fair about all this tuition, Shelley and Millie have come to an agreement. If Shelley happens to escape from any of Millie's tie-ups, then Millie herself must suffer a bondage penalty. After all, a reversal of roles is a necessary part of any bondage curriculum. Ask any of Harmony's readers.

The next morning, Millie really excels herself. We see Shelley standing meekly in a green playsuit, white bathing cap, socks and tennis shoes, having her wrists and arms plasticuffed behind her before her mouth is packed with cloth, cloth-gagged and taped very thoroughly. On the agenda for today is a trip to Millie's, and this is Shelley's traveling outfit. Tres chic! (says I). When they arrive at their destination, Millie opens the back of the car to reveal our bound and gagged gymnymph lying on her side. After she is helped up and her feet freed, Millie leads her on a tether over to the deck where husband Ted has thoughtfully fixed some useful rings. We watch as Shelley is spreadeagled standing to the deck rail with leather strips, then hosed down so the drying leather straps shrink and grow tighter and tighter. No one can accuse Millie Porter of featherbedding. This is one education Shelley will never forget.

That afternoon, Shelley clocks up a few indoor bondage hours sitting below a wooden beam, still capped and gym-clad, still gagged, with her ankles cuffed and her wrists cuffed above her around the beam - though more loosely than before. Millie is being lenient with her student this once.

It proves to be a mistake. Shelley frees one wrist and - very slowly - peels off the tape, the cloth-gag, then draws the packing out. She removes her cap and goes to find Millie. According to the rules, it's Millie's turn, and sure enough, that's what follows. Still ankle-cuffed and wearing the cuffs on one wrist, Shelley ties Millie's wrists and arms in front while she's seated in a chair, ties her wrists to her knees, then does her ankles. All through this, Millie (in blouse, tight red

pants and boots) taunts Shelley, reminding her that while she only has to contend with rope, Shelley can't get out of her cuffs. Shelley quickly ballgags her friend and goes off to bed.

Another mistake. During the night Millie does escape, and the next morning it is Shelley who's back in bondage, wearing a read leotard and black boots and being placed in a very elaborate chair-tie. She is kneeling with her back against the back of a tube-steel chair, with panties stuffed in her mouth and her wrists and arms being tied behind her, and her ankles fastened to the back legs of the chair. When a rope has been passed from her ankles up over the seat to her wrists, the panties are removed and an elaborate, adjustable harness ball-gag and padded leather blindfold put on our lovely student, with a cord going from the harness over a roof fixture to her arms. Quite a package!

More bondage follows, with Shelley wearing a pretty pink matching bra, pantie and suspender-belt set, tied standing with her arms apart to an overhead beam and wearing a head-yoke and ballgag; then very tightly bound in the same outfit, standing, her arms bound behind her and gagged with some panties held deeply in her mouth by several turns of rope. Still another variation has our lingerie-clad housewife standing fully rope-bound, supported by a cord to the ceiling from her front, having her breasts nuzzled by Millie. A change of outfit follows: Shelley appears next in a shiny



patent leather "Gwendoline" hobble-skirt, worn with panties, hose and heels and a blue blouse and with her wrists cuffed in front, leather cuffs on her arms and ankles, a neck collar on a chain tether and a trusty old ballgag. It's a fetching combination. Millie finally removes the mouth-filling ball and offers to let Shelley tie her up, but Shelley's having none of that. She wants to be tied; wants to be made a captive, so there's nothing for it but for Millie to invite her friend to suggest what form she'd like her next bondage to take.

In a very good-natured scene, full of laughter and joking, we next have Shelley in lingerie and heels seated on the floor, while Millie ties her wrists in front, then pulls them forward to her bound ankles and fixes them there. A mouthful of packing follows, with a tight cloth round her face to keep it there, then Shelley's elbows are tied to her knees. To finish up, a strap-gag is added along with a padded leather blindfold, then Shelley is rolled on to her side and lightly spanked.

Then it's the end of the week. Ted and Roger are due home and the girls want to arrange a special surprise. We see them sitting on the floor, Shelley in an orange dress and heels, Millie in a yellow dress, cuffing and chaining their own ankles, then ballgagging one another. Blindfolds are added, and they use cuffs and chains to fasten their own wrists behind their backs. Then they lie back together, obedient bondage wives, waiting with eager anticipation for what will happen when their men find them like this.

As if sixteen bondages weren't enough, this very generous videotape concludes with a bunch of scenes from some forthcoming Arrow features for 1984. First, there are some nice action-filled glimpses at AH-30, with Judith Wilson and Teri Martine teasing a topless, bound and tape-gagged Kim Stratton; then Judith overpowering our corset-clad and booted Teri, tying and stick ball-gagging her while poor Kim looks on; and Judith tying both Kim and Teri side by side, giving Teri a nice plug-gag to bite on, then squeezing her breasts.

And there's more. Next it's Sally Roberts tying on a bridle-gag; Sally Roberts in long gloves, corset and boots, with her arms bound over her head, tightly ballgagged; Sally Roberts in lingerie, seated, having her wrists cuffed behind her; and Sally face-down on the floor with a pole along her back, cuffed and strapped to it, then cloth-gagged when the pole is up off the ground between two supports. When it comes to bondage, AH-29 is the *Ben Hur* of the field, a veritable bondage epic!

AH-30

"The Bondage Girls"/"Maid For Bondage"

The Bondage Girls

The first twenty minutes of this two-part hour-long program shows what happens when two prospective actresses, Cathy (played by Kim Stratton) and Georgia (lovely newcomer Traci Templeton), are briefed on the Arrow operation by Teri Martine. We see the girls on the final leg of their tour, all looking absolutely wonderful - Cathy in a shiny gold top, short black skirt and black boots, Georgia wearing a shiny wet-look purple dress and gorgeous white stiletto boots, and the formidable Teri decked out in a black patent dress with matching boots and a red belt. Between them, they make a very delicious package, and we are only too pleased when Teri's masked male assistant, Tommy, is called in for the final phase of their audition: to demonstrate some of the bondage gear lying about on them!

When the girls are seated, Tommy first cuffs Cathy's wrists in front, does her ankles, straps on a ballgag and then a blindfold. Teri conducts a commentary while all this is going on, explaining how during filming they're meant to struggle and make the appropriate noises. After Cathy's wrists have been re-cuffed behind her back and the blindfold removed so she can watch, Tommy is instructed to place Georgia in rope bondage. While he does her lovely booted ankles, her wrists and arms, Teri does her knees. They put a pear-plug gag on her, then a blindfold so the other girl can see how it looks. When they are both bound and gagged, Teri and Tommy leave them alone so they can really savor their experience.

It's at this point that Cathy and Georgia discover just what their prospective employer is made of. It seems only natural to Cathy that she get off her chair and struggle over to Georgia and try and free her. But when Teri returns and finds her at the other girl's feet, she is furious and calls Tommy in to help teach them a lesson. They sit the girls on the floor and tie them back to back, adding blindfolds and finally tethering them neck to knees while they moan and struggle. Satisfied with their handiwork, Teri and Tommy go out for a drink, leaving the helpless beauties to learn obedience the way we bondage buffs love most.

But later, when Teri is talking with the now unbound girls, they sieze her and - in some interesting jump-cuts - get her fully



trussed and ballgagged. Just when things seem on the up and up for Cathy and Georgia, however, in comes the redoubtable Tommy, who says: "That's not how we play the game girls!"

Perhaps what follows isn't quite it either, for when next we see them, Cathy and Georgia are kneeling on the floor with their backs to us and their wrists, legs and ankles bound - and Teri is down there with them! What has Tommy done? After a lovely set-piece of them kneeling in total submission, wearing lingerie and boots, the three beauties roll over onto the floor and set to squirming and rolling about. We see that Cathy is tightly strap-gagged, Georgia is stick-gagged and Teri has a big ball strapped in her mouth. "The Bondage Girls" ends with Tommy triumphant and his three captives doing a John Willie chorus line on the floor: one heck of a gorgeous sight!

Maid for Bondage

Teri Martine is an overbearing Mistress, and Judith Wilson plays a put-upon Maid in our second feature. Teri certainly looks the part in her silver two-piece jumpsuit and high white boots, sitting there arrogantly while Maid Judith

utterly stunning in her patent maid's outfit, white apron, net stockings and patent heels - serves coffee.

When Judith spills a drop, Teri promptly pulls her down to her knees and spanks her, then fetches some chains and cuffs and puts the poor girl in bondage, with a chain from her leather ankle cuffs up to her studded neck collar and her wrists behind her back. Teri then adds a ballgag, raving all the while that good help is so hard to find, and sets to using her crop on Judith's lovely behind before running her hands over her maid's patent-clad body. Judith can only squirm and whimper - but she does it so well.

Teri decides to bring in a friend to help her discipline Judith. This new mistress (played by Kim Stratton) arrives while Teri is whipping Judith's bottom again, and she certainly looks the part in her brown leather skirt, sheer black blouse and boots, with whips aplenty in case Teri's wear out. Wasting no time, they strip Judith to her corset, panties and heels, fix her wrists and her ankles apart with rods, then draw her arms forward to her feet while she struggles and moans pitifully behind her gag.

Later, we see Judith sitting dutifully at Teri's feet. Teri, now wearing a blue





corset, hose and white boots, explains that she has a few scores to settle with Kim and says that all will be forgiven if Judith helps her punish her so-called friend. Judith agrees. When Kim enters the room to resume Judith's punishment, they overpower her. Judith strips off her blouse while Teri pins her arms, then forces a rubber ball into her mouth and slaps an enormous strip of adhesive tape across her lips. After stripping off her skirt, Judith ties the woman's wrists and ankles before getting her down on to the floor and doing her legs, then spanking her for good measure. The startled Kim moans and struggles through all this but can do nothing. They remove her bra, tie her arms and breasts, then follow Teri's suggestion to "molest" her a little bit - standing her up and running their hands over her body, then giving her a good paddling over Teri's knee.

After Kim has been left to struggle on the floor for awhile, she gets to sit all bound up in a chair. Teri is having second thoughts about ill-treating a colleague in the bondage mistress fraternity...er, sorority...and goes to free her. Judith, however, is not having any of this. She grabs Teri and ties her wrists behind her, gags her with a stick-ball, binds her legs and feet, then pulls her breasts free of her corset and ties her arms. Judith announces that she intends to become the mistress of the house and have her captives serve her. After placing the bound and helpless Kim stretched out on the coffee table (my, that girl can struggle!), Judith strips Teri out of her corset and puts it on, then starts playing with her struggling prisoners, squeezing their breasts and tormenting them at her leisure.

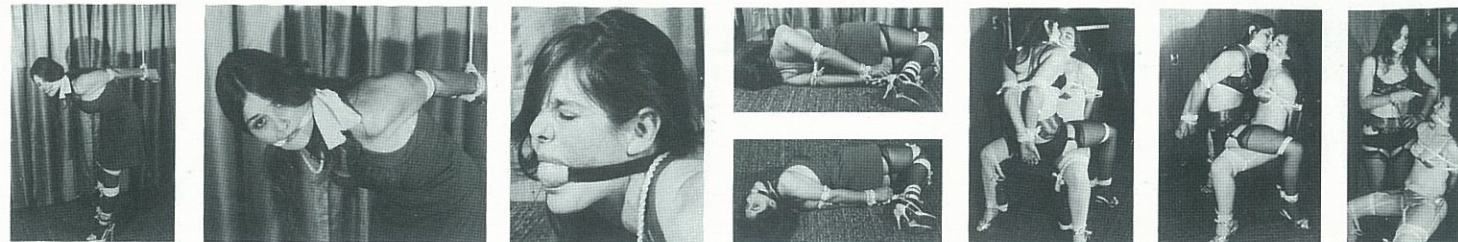
In the final scenes, Judith's transformation is complete. Wearing one of Teri's black dresses and heels and holding a whip, Judith takes her place in her former mistress's armchair and calls for her maid. Teri enters, appropriately cowed and subservient, in the maid's outfit Judith wore earlier and serves coffee. In the foreground, apparently unnoticed by either girl, the topless, lingerie-clad, booted Kim struggles on the coffee table, still fully bound, gagged with ball and tape. When Teri accidentally spills the coffee, the opening scene is played out in reverse - Teri is the one who gets spanked, cuffed and chained and put on the table next to Kim, both ex-mistresses being secured together at ankle and elbow, sitting upright while Judith gets down to squeezing breasts, taunting, then liontamer fashion - grabbing a whip, cracking it, and giving the order: "Struggle, bitches! Struggle!" And that's just what our helpless felines do.



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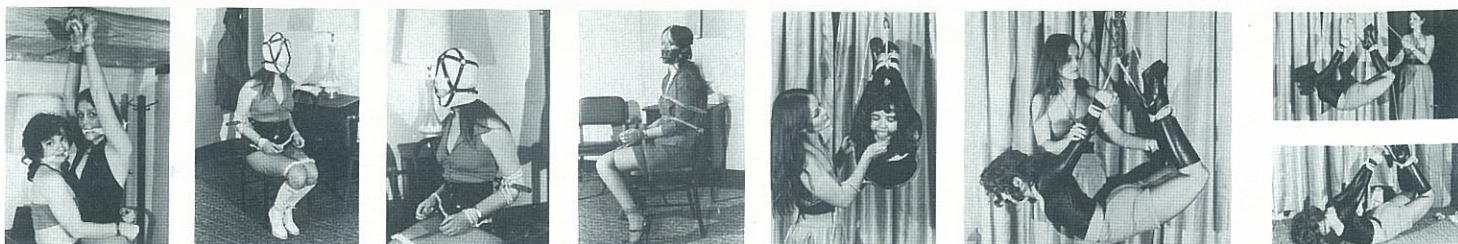
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